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JULY 1, 1906.

Dr. Carl Muck, who will conduct the Boston Symphony Orchestra next season, is in many respects a unique figure among the great orchestra leaders of the day. His famous colleagues of the baton play the personal note in all the twenty-four keys. With them personality is the "salt of the earth," and most of them know how to impress their personality upon both orchestra and audience, they know how to imprint upon each work, each phrase, as it were, their own physiognomy, and they force everything to conform to their individuality. Not so with Muck! He puts his personality completely in the background and makes you forget that he has one. He is probably the most objective of living conductors, as he is also the most modest, and the most averse to personal exploitation. That explains how he could be one of the leading conductors of the Berlin Royal Opera for the past twelve years without attracting in any marked degree the attention of the outside world. It remained for the announcement of the Boston engagement to bring him into the limelight of publicity.

So far as the technic of conducting, knowledge of the score, and the control of the whole musical apparatus go, Muck has few equals. His ear is extraordinarily acute, and he takes delight in bringing out every little detail of the printed page. He is a born critic; he is, in fact, much too critical, and for that reason lacks imagination. Muck is the opposite of Nikisch. The latter has fantasy and poetry in an unequalled degree, and he paints on his orchestral canvas pictures of glowing colors. But he is too big for details, is often lacking in rhythmical precision, and frequently does not beat the time at all. Nikisch gives practically his whole attention to the spirit of the law. Muck lays great stress on the letter of the law; he has the rhythmical precision of the metronome, and the men are never at a loss as to his beat. He sees and hears everything, but because of his lack of imagination and poetry, and the personal note that appeals to the masses, he cannot arouse an audience to such a pitch of enthusiasm as Nikisch. Muck analyzes a composition with the cool calculation of the late Hans von Bülow.

Muck is essentially an opera conductor, and as such he is magnificent. As a leader of symphony concerts he is, I should say, too objective to please Americans, who worship individuality. But he has not had much experience as a concert conductor. This he will gain in Boston.

When the youthful Richard Wagner first saw Carl Maria von Weber conduct an orchestra he felt, as he afterward said, "a longing to stand there, too, and conduct like that!" Carl Muck never felt any such longing. He did not take to conducting from choice but from necessity. At an early age he displayed remarkable musical ability, but his ambition was to become a piano virtuoso, and indeed as a child his playing attracted the attention of Hans von Bülow and Rubinstein. His father, however, would not hear of a virtuoso career. The Mucks were all learned men, and for many generations had occupied a chair in the medical faculty of the University of Würzburg. Carl's father was the first to break with family traditions and study music, but he was not allowed to follow it as a profession. It was his avocation only. But he enjoyed a thorough musical education, and he even wrote an opera which was performed at the Darmstadt Court Opera. It was while the family were stopping in that town waiting for the "première" of this work that the subject of this sketch was born. That was on October 22, 1859. The first, and in fact principal, music teacher of the boy was his father, who soon realized that

his son was a musical genius, and that it would be useless to oppose his becoming a professional musician. He insisted upon a thorough university education as a preliminary, however, and so Carl studied at the Universities of Heidelberg and Leipzig, winning the degree of doctor of philosophy. He attended the Conservatory of Leipzig at the same time, studying composition with Richter, and piano with Reinecke. If I mistake not, he was in the same class as George W. Chadwick, of Boston.

In 1880, at the age of twenty-one, Muck's education was completed, and he began to look about for something to do. He made a successful appearance at the Leipzig Gewandhaus as a pianist, and his own ambition still was to follow the virtuoso career, but his father utterly refused to sanction this and insisted upon his taking up conducting as a broader field of activity. The old gentleman secured for his son, as an opening, the position as chorus director at the Zurich Opera. Muck obeyed his father, but he entered upon his new duties very apa-



FRANCESCO D'ANDRADE.

thetically. Opera did not interest him; he had never attended it except to hear Wagner performances, and he found the drilling of the chorus very irksome. His opportunity soon came, however, and he rose to it. The first kapellmeister, Kempter, was suddenly taken ill and Muck was requested to conduct in his place. He did so with marked success, and this awakened his love and ability for opera conducting. Then followed engagements at Salzburg, Brünn and Graz. Here he was heard by the celebrated manager, Angelo Neumann, of Prague, that discoverer of musical geniuses! Neumann at once recognized Muck's musical ability and engaged him for the Prague Opera. Here he remained for six years, and here he had ample opportunity of perfecting himself in the

practical school of a first class opera. In 1889 he conducted six performances of the "Ring" in St. Petersburg. In 1892 he was secured by the Berlin Royal Opera, and since then he has remained in the German capital. A great conductor Dr. Muck certainly is, but whether he will please Boston is another matter. He comes to America with an experience of twenty-five years, but it is an experience limited almost entirely to opera conducting. He has occasionally conducted concerts in Berlin and in other cities, but his Boston engagement will be his first experience as a conductor of high class symphony concerts. In Berlin musical circles opinions vary as to the success he will achieve. Hitherto Muck has always proved equal to the occasion, and he may surprise us in Boston. Muck will never attract the attention of the world at large like a Nikisch, a Weingartner, or a Mahler; that is a question of personality.

During my twelve years' residence in Berlin I have attended innumerable performances under the direction of Muck, and also several concerts which he has conducted. He wields a baton of undeniable power. Personally, Muck is one of the most modest and natural, and sympathetic artists I ever met, and than him there is no more genuine musician before the public today.

The news of Muck's engagement for Boston was first learned here through THE MUSICAL COURIER of May 23. The announcement created a sensation. THE MUSICAL COURIER is widely read here, and the affair was the talk of musical Berlin before the news had been published in any of the German local papers. The first German paper to publish it was the Allgemeine Musik Zeitung of June 8, which gave full credit to THE MUSICAL COURIER. The big dailies at first obstinately refused to believe the report. They could not conceive how it came about that a weekly paper published in New York could get information concerning such an important engagement before they could—they, who were here on the spot where the contract was drawn up, and whose feelers for news run out in every direction! They are just now coming out with the news, more than a month after it was announced in New York by THE MUSICAL COURIER. As a matter of fact, it was the intention of von Hülsen, the intendant of the Royal Opera, and of Dr. Muck himself, to keep the engagement secret until the end of September, shortly before Muck's departure for America, so but for the great scoop of THE MUSICAL COURIER the world would have known nothing of the engagement until next fall.

At Kroll's Theatre, or the "New Royal Opera," as it is called, some very fine performances have recently been given. Last week there were three very fine performances of "Don Juan," with Francesca d'Andrade in the title role, Lilli Lehmann as Donna Anna, Bella Alten as Zerlina and Miss Villani as Donna Elvira. D'Andrade as Don Juan, is unrivalled. He infuses into the part an amount of esprit and temperament that invariably proves irresistible. He was compelled to repeat each of his arias three times. D'Andrade's voice is not large, but it has a peculiar penetrating portamento and great resonance, particularly in the upper register, and he uses it with consummate skill. His acting is full of grace, life and spontaneity. He made, by all odds, the greatest hit of the evening. Lilli Lehmann's art is too cool and calculating to arouse an audience to that unanimous outburst of enthusiasm of which d'Andrade is capable. But she gave an exhibition of vocal art quite surprising, considering her age. In the big aria in the second act she arose to great heights. Bella Alten interpreted the part of Zerlina with winning grace, and her singing was sympathetic and artistic. She was very cordially received. Miss Villani also displayed a voice of beautiful quality, and she handled it easily and with good effect. She seemed a bit stage struck on the first night, but at the third performance she acted her part very well.

Dr. Ernst Kunwald's conducting was one of the most notable features of the evening. He displayed a thorough knowledge of and sympathy with the score, and he controlled the entire orchestral and vocal ensemble with a firm and sure hand. Kunwald is a born conductor. He reads and understands a score as easily and readily as he understands a book, and he has completely mastered the technic of conducting. His beat is remarkably decisive without ever being pedantic. His sense of rhythm, as well as his acuteness of ear is highly developed, and there is that compelling look to his eye that enables him with ease to make the musicians do his bidding. He is, in short, a magnetic personality. Dr. Kunwald is one of the coming great men of the baton.

The following evening the two masterpieces of Mascagni and Leoncavallo, "Cavalleria Rusticana" and "Pagliacci," were given. The production of "Cavalleria" was excellent. Fräulein Grining as Santuzza displayed a pleasing voice, and she acted with intelligence and passion. Herr Hansen, who gave the part of Turridu, has a fine tenor voice, but unfortunately his singing is not artistic. The chorus was very good. The conductor was Fritz Lindemann, who

for several years has been Lilli Lehmann's accompanist on her concert tours. Lindemann has only recently taken up conducting, but that he is well fitted for it is proved by the skill with which he directed the performance.

Disaster threatened "Pagliacci," because Wildbrunn, who was to have been given the title role, a few minutes before the curtain rose, suddenly became so hoarse that his singing was wholly out of the question. As good luck would have it, Herr von Haxthausen, a tenor who knew the part, was in the audience, and he kindly volunteered to sing it, although he had not attempted it for two years. All things considered, he did it very well; he was, in fact, the most satisfactory singer in the cast. The baritone sang rather huskily. Frau Inmfelder-Kessler as Nedda was acceptable. The conductor, Marco Groskopf, was excellent.

On Saturday "Rigoletto" was given, with d'Andrade in the title role and Fräulein Friedstadt in the part of Gilda. D'Andrade's Rigoletto is no less wonderful than his Don Juan, notwithstanding the fact that the two roles are diametrically opposed to each other in import. Fräulein Friedstadt is a pupil of Etelka Gerster, and she sang the part of Gilda for the first time. She made a very favorable impression. Her voice is a genuine coloratura, of good range and flexibility. Her ornamental work (such as runs, trills, staccati, &c.) was perfect, and she also sang the cantabile parts with breadth and warmth. In the quartet in the last act her voice stood out beautifully. She scored a complete success.

The Stern Conservatory has been giving a series of eleven pupils' concerts in the Philharmonie and Beethoven halls, five of which were with orchestra. These eleven programs show a wide range of selection, and contain works by practically all of the great composers of the past, and most of the better known ones of the present. As more than 100 pupils performed at these concerts it is impossible to mention the names of all. Many of them gave very creditable performances, and several displayed marked individuality and temperament.

The Conservatory Orchestra, consisting of about fifty players under the direction of the director, Prof. Gustav Hollaender, and Heinrich Gottlieb-Noren, has improved noticeably since last year in purity, in precision of technique and ensemble, and in tone quality. The following program of the eleventh concert, a typical one of the series, will

serve to show the kind of work that is done at the institution:

ELEVENTH PUBLIC PUPILS' CONCERT.

- SATURDAY, JUNE 30, 1906, AT BEETHOVEN HALL.
- Concerto in C major, for two Pianos.....Bach
Helene and Eugenie Adamian of Baku, Russia.
Class of Prof. Martin Krause.
- In Blue Silk Cloak.....Clemens v. Droste zu Vischering-Padtberg
Max Begemann of Rostock.
Class of Alexander Heinemann.
- Composition Class of Prof. Philipp Rüfer.
- Concerto, for Piano, in F minor.....Chopin
First Movement—Margarethe Gille of Reval.
Class of Prof. Martin Krause.
- Second and Third Movements—Idee Fromm of Hamburg.
Class of Prof. James Kwast.
- Concerto, for Violin, in D major (first movement)...Tchaikowsky
Paul Ungerleider of New York.
Class of Prof. Gustav Hollaender.
- Jewel Song, from Margarethe.....Gounod
Alice Frickert of Berlin.
Class of Selma Nicklass-Kempner.
- Wanderer, Fantasy, for Piano and Orchestra.....Schubert-List
Charlotte Schultz of Berlin.
Class of Prof. Martin Krause.
- Die Loreley, Song.....Liszt
Elisabeth Kuhnke of Berlin.
Class of Blanche Corelli.
- Irrlichter, Fantasy, for Piano and Orchestra (new arrangement).....Carl Gleitz
Edmund Schmid of Berlin.
Class of Severin Eisenberger.
- Aria, from the opera, Das Glöckchen des Eremiten.....Maillard
Estelle Bloomfield of New York.
Class of Selma Nicklass-Kempner.
- Concerto, for Piano, in C minor.....Saint-Saëns
Martina Schaarschmidt of Elsterberg.
Class of Prof. James Kwast.

The conductors were Professor Gustave Hollaender and Heinrich Gottlieb-Noren.

The Stern Conservatory now numbers 1,144 pupils and 109 teachers, and it is rapidly growing. Prof. Gustav Hollaender has made a remarkable success of his undertaking.

Etelka Gerster's advanced operatic class gave a public performance at the Lustspiel-Haus on Sunday morning, when seven young ladies, Käthe Henne, Jenny Defau, Birgit Engel, Signe von Rappe, Hedwig Müller and Marie von Beekum, were heard in single acts from the "Marriage of Figaro," "Aida," "Falstaff," "Dinorah" and "Hänsel und Gretel." The last named work was given in the presence of the composer, Engelbert Humperdinck. Madame Gerster instructs women only, so the male parts do not come into consideration. The young ladies did remarkably well, both vocally and histrionically. Fräulein Henne showed great versatility in the portrayal of two such totally different roles as the Countess in the "Marriage of Figaro," and Hänsel in "Hänsel und Gretel." Her voice is sympathetic and well under control. Jenny Defau was charming, both as Susanne and Dinorah. In the "Shadow Dance" in the Meyerbeer opera, she acted and sang delightfully. Birgit Engle as Cherubin and Gretel was also excellent. She has a sweet lyric voice, which she uses with fine effect. Dramatic talent of no mean order was revealed by Signe von Rappe, the young Norwegian girl, who was heard in the role of Aida. The performance as a whole was remarkably successful.

The Warsaw Philharmonic Society has received a donation of 2,000,000 roubles (\$1,000,000) in the form of a large estate, bequeathed by the owner, who has just died.

Frau Fleischer-Edel, the well known German dramatic soprano of the Hamburg Stadt-Theatre, has been engaged for the New York Metropolitan. Frau Fleischer-Edel has been a very successful artist, but she has seen her best days.

In Görlitz work has been commenced upon the new \$200,000 concert hall.

Arthur Hartmann stands in high favor with the sovereigns of the Balkan States. He has just been made a Knight of the Order of Saint Sava by the King of Serbia, and he was also recently decorated with the Order Bene-merenti, of the first class, by the King of Roumania.

The Ibach Prize, consisting of a beautiful Ibach grand piano, for which a competition was held at the Cologne Conservatory on June 26, was won by Otto Rebbert, formerly a pupil of the late Isidor Seiss, and latterly in the class of Carl Friedberg. The trial was open only to pupils of the Cologne Conservatory, and seven competitors were admitted. They were all obliged to play the same composition, Emil Sauer's second piano concerto, which they studied alone, and performed without rehearsal. The composer was present.

Carl Busch, Kansas City's leading musician, who spent the past season in Berlin, brushing up in composition with Humperdinck, will sail for home on July 12 by the steamer Oscar II, of the Copenhagen Line. He goes to America on vacation only, and will return to Berlin the middle of September for another season. Next year he will do some teaching here. Mr. Busch says that the winter spent in this city did him a world of good. The firm of Breitkopf & Haertel has just bought Mr. Busch's new fantasy for string orchestra on "My Old Kentucky Home."

Anna Lessmann (née Gilbert), wife of Otto Lessmann, the famous editor and critic, died quite suddenly on June 24, at Mr. Lessmann's new home, in Gross-Lichterfelde, a suburb of Berlin. Frau Lessmann had been seriously ill for several weeks, but no one was prepared for the sudden and fatal ending. The amiable lady was widely known and much beloved for her kindly and genial disposition.

After a pause of more than two decades, Camille Saint-Saëns will revisit Berlin early next autumn. The Concert Direction Hermann Wolff has succeeded in inducing him to appear as soloist at the first Nikisch Philharmonic con-

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cert in October. It is safe to say that that concert will be sold out, for the appearance of the distinguished French pianist will be anticipated with keen interest. It will be one of the events of what promises to become an unusually eventful season, even for Berlin.

Florence E. Allen, for the past two years my assistant, and also critic of the Continental Times, will return to America in July. Miss Allen has accepted a position in Cleveland, Ohio, as head of the musical department of the Laurel Institute for girls. I have found Miss Allen a very capable and sympathetic collaborator, and am very sorry to lose her. She possesses literary ability, and has had a good, practical musical education.

Emily Potter-Frissel, the well known occasional Dresden correspondent of THE MUSICAL COURIER, recently played at the Musical Salon of Bertram Roth, meeting with pronounced success. She also gave an informal "Musical" at her own home the other day, when Alice Glade, Christine Frissel and Constance Clayton, piano pupils of Mrs. Frissel, were heard to good advantage. Among those present was Hermann Scholtz, the distinguished pianist. He delighted all present with his masterly rendering of the Chopin A flat ballade, and the Mendelssohn E minor scherzo. There were also vocal numbers by Miss Cohen.

Mrs. Wilhelm Eylau has moved from Fürther Strasse, No. 4, to Martin Luther Strasse, No. 68, Berlin, W. Mrs. Eylau has just closed a very busy and successful season of piano teaching. She has coped with some very difficult cases in the shape of hardened and stiffened hands. One of these who recently came to my notice was Fräulein Gerhardt, and it is remarkable how, under Mrs. Eylau's guidance, her naturally bad hand has been limbered up and strengthened.

Blanche Corelli, who has been for several years one of the leading teachers at the Stern Conservatory, has just renewed her contract for several years with Director Hollaender. One of Madame Corelli's pupils, Elizabeth Kuhnke, of Posen, was one of the most promising of the singers who appeared at the pupils' public concerts. She was heard in Liszt's "Loreley" with orchestra. She has a very sympathetic soprano voice which is perfectly placed throughout the registers, and which is equally well under control in all grades of dynamics. She sang with warmth and intelligence.

Dr. Carl Muck has renewed his contract with the Berlin Royal Opera until 1912, so that he will, in all probability, be in Boston for one year only. Richard Strauss signed last year a six year contract with the same insti-

tution, so that the two conductors will remain with us until 1911.

E. A. Just, of Eufaula, Ala., has arrived in Berlin, and he will spend the summer months studying music, especially conducting and piano. Mr. Just is director of the musical department of the Brenau Girls' College at Eufaula, and he intends to found a girls' orchestra there next fall. Mr. Just seems to be an enterprising man. He engaged Kubelik for Eufaula and paid him two thousand dollars, certainly a large sum for so small a city. The receipts of the concert were, however, over three thousand dollars.

The Berlin Royal Opera closed its doors on June 14 with a performance of "The Black Domino." During the entire season each performance has invariably been sold out, and the public (American especially) has for the most part found it very difficult to secure seats. The auditorium, with its seating capacity of fifteen hundred, is much too small for an institution of that kind.

Geraldine Farrar appeared several times in the closing performances, singing her old familiar roles, such as Traviata, Mignon, Manon and Black Domino. She also sang Elizabeth in "Tanhäuser." Strange to relate the Berlin press took no notice whatever, either in the way of preliminary notices or criticisms, of Miss Farrar's reappearance, except the Zeitan Mittag, which briefly commented on the fact that she came and went. "Ohne sang und klang."

Little eleven year old Lucie Bruch, of this city, is one of the latest violin prodigies. She is a pupil of Professor Gustav Hollaender of the Stern Conservatory, and as she is overflowing with temperament and displays a musical nature, she will no doubt some day be heard of.

Ethel E. Parks, a beautiful young American girl from New York, who is studying singing here with Lamperti, promises to have a brilliant career. She has a very sweet, pure, flexible voice, and an unusual talent for facility. Her coloratura work is remarkably clear and true, considering the time she has studied, and her cantilena is soulful. She needs further work as she is not yet a finished artist, but hers is a name that seems destined to shine on the operatic stage. Lamperti himself, who is exceedingly exacting, has great hopes for her future.

Marcella Sembrich is Lamperti's most famous pupil, and she received her vocal training from him and prepared for opera exclusively under him. Yet many people are under the false impression that she studied with Lamperti the elder. She had a few lessons from him,

but was with him less than two weeks all told. Some even think that she studied singing with Wilhelm Stengel, who afterward became her husband. She studied piano with him for five years, but not a note of singing. The illustrious diva worked uninterruptedly with Lamperti the younger for two years, from 1875 until 1877, then followed her debut and engagements on various stages, but up to 1884 she continued to return to her master at intervals to study new roles and perfect herself. I have seen several letters which she wrote to Lamperti. One of them reads as follows:

MILAN, May 22, 1879.

To Professor G. B. Lamperti:

Allow me herewith to express my deepest gratitude to you for the extraordinary care with which you began and finished my artistic and musical education, an education so complete that I was thoroughly fitted for the stage through your instruction alone. Please also accept my thanks for procuring for me an opportunity of appearing in "Lucie di Lammermoor" at the Teatro dal Verme. I take this opportunity of expressing to you my highest admiration and esteem. Your devoted and grateful pupil, MARCELLA SEMBRICH.

A few months later she wrote him the following letter:

DRESDEN, September 6, 1879.

MY DEAR TEACHER—Now, I have a request, dear maestro. Next month I must sing in the "Barber of Seville," so please have the kindness to purchase the work, and mark in the different forituras and cadenzas. You know so well what is necessary, and in what key I should sing the aria. I hope soon to come to you again to study the "Barber of Seville," and I hope that you will also soon come here. Your pupil, MARCELLA SEMBRICH.

It seemed that she never could study this role enough with him, for in a letter dated Paris, August 11, 1884, seven years after completing her studies with him, her husband, Wilhelm Stengel, wrote to Lamperti:

DEAR FRIEND—Marcella will sing here in the "Barber of Seville" next Sunday. If you could come here for one or two days to go through the role with her, we should be very grateful to you. Your friend, WILHELM SEMBRICH-STENGEL.

These letters are, I believe, herewith published for the first time in an American journal, and should suffice to settle this much mooted question of who Sembrich's teacher was.

Blanche Towle, the well known dramatic soprano, of New York, is one of the late American arrivals in Berlin. She is studying here with Eteleka Gerster and will accompany the diva to her summer home near Bologna. Miss Towle has already had much experience as a public singer.

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in America, but her aim now is grand opera, and with her splendid physique and voice that is her legitimate place. She feels that she has certain vocal defects as yet, and has wisely determined to overcome them before embarking upon her stage career.

Georg Fergusson will spend his vacation at Vikingsnest, near Bergen, Norway. Before going to Norway, however, he will attend the first six Wagner performances at Bayreuth. Next season Mr. Fergusson will give two song recitals in this city, one in the Singakademie on October 16 and one in February at Beethoven Hall. He will also appear in concert for the first time in Dresden and Leipzig. Mr. Fergusson's former pupils, Max Anton, tenor, and Fräulein Cordes, soprano, of the Dortmund Opera, have been studying with him and perfecting themselves since the close of the opera season. Margaret Macintyre, the well known New York singer, whose voice was in bad condition, and who had been working for the past year with Fergusson, is now in fine shape again. Later she will sing in opera in Germany.

Three of Etelka Gerster's pupils who sang at the Lustspielhaus in the productions mentioned above, have been engaged on German stages. Signe von Rappe, the Norwegian girl, goes to Mannheim, Birgit Engel to Wiesbaden, and Fräulein Friedfeldt, who is now singing at "Kroll's," has been engaged by Von Hülsen for the Berlin Royal Opera.

Carl Heinrich Barth, a very promising young baritone, whom I have formerly mentioned, a pupil of Professor and Madame Schmalfeld, will make his operatic debut soon as Jäger in Kreutzer's "Nachtlager in Granada" at the Brandenburg Opera. Mr. Barth has a beautiful voice, and his training with the Schmalfelds has been the very best. He also has the true artistic nature and temperament, so his prospects for success are very bright.

Max Reger has retired from his position as teacher of

composition and organ at the Royal Academy in Munich. He is in poor health.

For the new Mozart Hall, now being built here on the Nollendorf Platz, a new symphony orchestra is to be founded. The conductor will be Paul Prill, hitherto conductor of the Schwerin Opera. Prill comes of a musical family. His brother Carl is concertmaster of the Vienna Royal Opera Orchestra, and another brother is first flutist of the Berlin Royal Orchestra. He himself is a good 'cellist.

The new Blüthner Hall, in the new building of the Klindworth-Scharwenka Conservatory will not be completed till October 1, 1907, yet no less than eighty-seven concerts are already booked for the season 1907-8. What are we coming to?

During July and August your correspondent will be in the Tyrolean Mountains, excepting from July 22 to 29, when he has been commissioned to attend the Bayreuth Festival, and a few days during August, when he is to represent THE MUSICAL COURIER at the Mozart Festival in Salzburg.

ARTHUR M. ABELL.

Isabella Beaton's Compositions.

Isabella Beaton's romanza for violin, piano and organ, was brought out for the first time at Cleveland June 21, and was received with enthusiasm. Miss Beaton is rapidly taking her place among the most gifted of modern composers. Her orchestral works have been given by some of the leading orchestras in the United States. Her shorter compositions for piano and voice by their charming grace and melodic beauty, have won a place in the repertory of many artists.

Manchester Has a New Choral Society.

MANCHESTER, N. H., July 12, 1906.

After two years of inactivity in choral music, this city is to take on new life and have a choral society worthy New Hampshire's metropolis. To this end the leading singers of the city, church choir singers and amateurs, have organized what will be known as the Manchester Choral Society. There is much enthusiasm among the lovers of music at the prospects of having an opportunity to hear the choral masterpieces without going to Boston or other cities. The society has organized on a business basis and the officers are among the best known and most enthusiastic musicians of Manchester. The president is a singer of ability and a business man, being at the head of a large manufacturing concern. The officers are: President, Thomas Walker, Jr.; vice president, Alfred J. Desilets; secretary, Mrs. F. H. Rogers; treasurer, Mitchel Ward; librarian Russell Barnes; executive committee, Mrs. A. L. Franks, Mary Dana, Leon A. Tessier, Walter W. Simmons; pianist, Harry C. Whittemore; conductor, E. G. Hood, of Nashua, N. H.

The outline of the year's work, which will begin with rehearsals in City Hall October 2, has been mapped out with a concert in the early winter and festival in May. The first work to be given will be Sir Arthur Sullivan's "Golden Legend," with an orchestra and soloists of New York and Boston. At the festival there will be three concerts, two evenings and a matinee, and the choral numbers which have been talked of are "Elijah," Rossini's "Stabat Mater," Thomas' "Swan and Sky Lark," and possibly an Elgar work. The citizens seem to be of one mind in regard to the success, and that is that the enterprise will be given excellent financial support.

Jacques Goldberg, who was one of the rehearsal conductors at the Metropolitan last winter, has been engaged in the same capacity at the Düsseldorf Opera.

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TETRAZZINI—CALIFORNIA NEWS.

LOS ANGELES, Cal., July 4, 1906.

The various articles published in THE MUSICAL COURIER regarding Louisa Tetrazzini were read with considerable interest by the music lovers of California and by me in particular, inasmuch as the singer has been very successful here. However, I am afraid the statement that Tetrazzini is a certain Mrs. Titus, of Boston, is somewhat erroneous, for I knew Tetrazzini personally, and I have since conversed with people who knew her in Italy, and among them is Domenico Russo. Louise Tetrazzini sang twice in a grand opera season at the Tivoli Opera House, San Francisco, with tremendous success, packing the house (which seated 2,100 people) every time she appeared. She possesses a small but exceedingly flexible and mellow coloratura soprano voice, which is especially of a very high range, but which is somewhat weak in the lower and middle register. It is a voice similar in quality to the tenor quality of Caruso's voice—I only refer to the mellow, pliant character of the voice. Tetrazzini was unsuccessful in San Francisco in the role of Marguerite in "Faust," because she lacks the dramatic temperament necessary for this role, and to my mind it was an error of judgment of the management of the Hammerstein Opera season to permit her to appear in this role as her debut, for it certainly will kill her right in the beginning with a New York audience, that might otherwise go into ecstasies over her beautiful coloratura work. She should make her debut as Lucia or Traviata in order to get a fair hearing. I have never joined in the enthusiasm about Tetrazzini as a very great singer, for she lacks the intelligence and dramatic temperament without which it is impossible to become one of the world's greatest exponents of the art of song today.

Regarding Tetrazzini's identity, she is an Italian by birth. There cannot be any doubt about this. She cannot speak a word of English. I met her personally and an interpreter was necessary for us. I have discovered from Italian people who knew her in Italy that she is a sister to Eva Tetrazzini, the wife of Campanini, leader of La Scala. She has appeared in prominent Italian opera houses, but most of her time has been spent in South America and Mexico. She appeared in America for the first time in the early part of January, 1905, and made an instantaneous hit at that time at the Tivoli Opera House, San Francisco, in "Rigoletto." Off the stage she appears to be about forty years of age, and any one who addresses her will immediately be convinced that it is impossible for her to be of Welsh descent. She certainly cannot speak a word of English. Under these conditions it is hardly possible that the Mrs. Titus, of Boston, and the Tetrazzini, whose picture in the Eastern papers tallies with the diva of Tivoli fame, are one and the same. Still, we out here do not understand how Louisa Tetrazzini, of Tivoli fame, could be engaged by Mr. Hammerstein, when it is understood out here that Conried has a three years' contract with her. In fact, Conried started a suit against her previous to her second San Francisco appearance, endeavoring to prevent her from singing there; but somehow he lost his case, the court declaring that the contract was unfair, as it was trying to prevent the singer from earning a livelihood. If this is therefore the same Louisa Tetrazzini who appeared at the Tivoli, it is possible that

Conried will again prosecute her in New York. If it is not Louisa Tetrazzini, the sister of Eva Tetrazzini and sister-in-law of Campanini, then there must be a third Tetrazzini, who may be the Mrs. Titus, of Boston, which Philip Hale refers to. At any event, the plot thickens.

Impresario L. E. Behymer will leave about the middle of this month on an extended trip through the Western States, and gradually traveling eastward until he reaches New York. Mr. Behymer proposes to inaugurate a complete Western circuit for the artists who come under his management. He claims that there are many Western communities willing to listen to the great artists who are not now taken into consideration by the other impresarios on this Coast. He has already sent some one to New Mexico and Arizona, and has discovered that it is possible to place artists in a great many communities who are willing to pay for the privilege. Mr. Behymer therefore has added new territory to his Southern California territory, and he expects to do the same throughout the Far West. But he says he cannot do this if the Eastern managers continue to make prohibitive terms, as they have begun to do this season. I believe it is unfair and unjust of the Eastern managers to raise their terms at this time when California has not yet fully recovered from the recent calamity. It is but natural that these increased demands of Eastern managers will compel our managers out here to raise the prices on the artists, and this is just the same as if the bakers of San Francisco had raised the price of bread immediately after the earthquake. Neither the press nor the public will be silent if a raise of prices should occur here next season.

So far Mr. Behymer has placed Schumann-Heink with the Spinet Club, at Redlands; the Tuesday Morning Club, at Riverside; the Saturday Club, of Sacramento; the Ladies' Music Club, of Fresno; three concerts in Los Angeles; the Amphion Club, of San Diego, and many other Northern dates. Mr. Behymer has also secured an engagement for Rosenthal with the Spinet Club in Redlands.

ALFRED METZGER.

Ruegger's Fourth American Tour.

Elsa Ruegger, the celebrated Belgian cellist, will arrive in New York early in January, 1907, to begin her fourth American tour. The Charlton bureau is booking the artist with orchestras and musical societies in many States. Miss Ruegger is now at her home in Brussels. In September she is to tour Switzerland. October is entirely taken up by her engagements in Sweden and Finland. November and December will be devoted to concerts and recitals in Germany. The Germans are among Miss Ruegger's most enthusiastic admirers. She has hosts of friends in the Fatherland, as well, who eagerly await her coming. No other woman, and very few men, equal Miss Ruegger's skillful playing of the seductive 'cello. To hear and see her is to be convinced that she was made for the instrument and the instrument for her. As Miss Ruegger does not make her appearance in this country until the New Year, she will remain here until the close of the season.

Oskar Malata, formerly of the Elberfeld Opera, has been engaged as leader at the Dresden Opera.

Dr. Neitzel an Accomplished Horseman.

Dr. Otto Neitzel, the acknowledged foremost musical critic of his day, and a pianistic genius of the first order, has been giving a series of lecture recitals in London in connection with Pablo de Sarasate, the Spanish violinist. Speaking of his attainments, which are varied, Neitzel said lately: "If I had not been a pianist I might have been a good riding master or even a swimming teacher." In this connection a very curious fact developed concerning the early education of this worldwide celebrity. Through the efforts of devoted friends, young Neitzel was taken to Berlin and placed as a pupil in the well known Joachimsthal College for general instruction, and also in Kullak Conservatory of Music. The college, which was an institution of several hundred years' foundation, was richly endowed through the gifts of patrons, whose bequests increased in value with the slow flight of centuries. The college was often better equipped with ready money than the sovereigns of Prussia, who not infrequently borrowed funds from the educational coffers, and frequently forgot to return the loans.

Frederick I., the first Prussian King, who was a liberal dispenser of money, borrowed a handsome sum from the college authorities. His son and successor, Frederick William, whose predilection for tall grenadiers had passed into history, one day observed to the director of the college, "My dear friend, I am aware that my father owed your institution a considerable sum of money, which at this time I do not find convenient to repay. In return for this money, however, I am ready to accord to your scholars a signal privilege which shall endure so long as there is a king in Prussia. To the four best scholars of each year I accord the privilege of learning to ride at my royal stables. And they shall so ride as long as the Prussian Eagle flies over this kingdom." Neitzel, being one of the best scholars in the entire school, easily claimed this ancient grant, and with the ardor of youth devoted himself to horseback riding until he soon became as proficient as his instructors, from which it will be seen that this claim to have ability as a riding master was no idle boast. Dr. Neitzel's American tour opens in New York in October next. He will be heard in all the great American cities in his lecture recitals on the subject of musical interpretation.

Studying With Joseffy.

MEMPHIS, Tenn., July 9, 1906.

Martha Trudeau, the Memphis correspondent of THE MUSICAL COURIER, and one of our best known and most successful piano teachers, leaves for Tarrytown, N. Y., on Wednesday to spend the summer studying with Rafael Joseffy, the famous pianist and teacher.

Carri Brothers at Nantucket.

Ferdinand and Hermann Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, left New York last Saturday for Nantucket, Mass., where they will spend their summer vacation. The Messrs. Carri had a very busy and successful season. They will return the second week of September to resume their work.



Conjure up in your mind the names of the few really great violinists who have visited this country during the past 20 years and ask your musical memory if Maud Powell does not rank among them.

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INTELLECTUAL VS. MUSICAL EDUCATION.

Is it a fact that great trouble is coming to teachers of music, by reason of the great advancement in number and in difficulty, of High School studies? What can music teachers do in the matter?

What can a piano teacher say when a parent insists that Mary must stop her music lessons until she has finished the High School work? Is it for Mary's good that she stops the school work, or retards graduation for the sake of keeping up music study?

What is the idea of wishing children to graduate so young anyway? Is there such increased demand for commercial uses of children that education must be an automobile race?

Is it harmful to a girl with musical talent to set aside music until after graduation?

Does this make preparation of music work too late?

Is a musical nature most keenly alive to preparatory music work, in finger facility, in memory, in study powers, in sensibility, just at the time when she is most pressed by school studies?

Should a musical child not be engaged in music work, technic, &c., from nine years?

Is not this preparatory education in music imperative before entering upon more thoughtful lines?

Are not the early years those in which to prosecute this preparation most successfully?

Even if strongly musical, is it of more value that a child follow intellectual studies, than that he or she should lose these through following music art?

Is it wise, in a commercial country, to make an advance in art to the detriment of money making preparation?

Should the music teacher influence a parent to remove a child from school in order to concentrate upon music?

If unusual music facility is evidenced, should that be a plea for giving an American child an exclusive, or a predominantly large musical education?

If a child has no aptitude for music, or but little, should he or she be kept at it, with a view of developing what may be possible?

Should the art future of the country, and the value to posterity be considered in such matter?

What place might tutors (private teachers) hold in the intellectual education of a child whose music was being wisely cultivated?

Would such practice be a wise precedent for American families, everything considered?

Does art merit the relinquishment of other studies?

In how far, and under what circumstances?

How much musical ability should a child have in order to justify the relinquishment of intellectual studies, in whole or in part?

What about choosing music as a vocation?

Should a parent dictate the relinquishment of music to a child who is passionately alive to the art?

Should the parent's judgment be considered and followed in such matter? Are the studying of music by stealth, or a defiant insistence upon such study, commend-

able measures in case of a child's being prevented by parents from music study?

Should relatives or musical friends encourage such attitude in the interest of the "higher plane of existence"?

Who should have the heartache, the parent or the child, in this music matter?

Suppose a boy is well equipped as to musical education, may he, without further expense, enter a musical career?

In view of the immense expense attending the launching of a child in profitable music engagements, does it pay to encourage the education of that child in music?

What is the value of the plea, "Let him learn sufficient to amuse himself and his friends"?

Must one not be an artist to be able to entertain either self or friends with music?

Can one learn music as it should be learned and fit one's self at the same time for business or science?

Meantime should the music teacher denounce the parent as "ignoramus" and "numskull" who stops the study of music for "wiser" study?

Or should it be the parent who calls the music teacher a "fool" for insisting upon the music education?

Are not both musical and intellectual educations coming to be more and more exigent, as the planes of both are being elevated?

What is going to happen?

FANNIE EDGAR THOMAS.

CONNECTICUT NOTES.

NORWICH, Conn., July 10, 1906.

The pupils of Edith Bliss Le Jeune gave a recital at the Norwich Club on July 6, which was largely attended. Mrs. Le Jeune is a successful teacher in this city and New London, and has many fine voices among her pupils. One of the most charming numbers on the program was the duet "Hark to the Mandolin," by two children, May Biggs and Hazel Baufield.

The following program was played at the First Congregational Church Sunday afternoon by Herbert Yerrington:

Andantino Otto Thomas
Grand Chorus, op. 18 Guilman
Berceuse, op. 120 Gaston de Lille
Commemoration March Clark

LYLE F. BIDWELL.

Dedication to Hartmann.

Carl Busch, the well known Kansas City composer and "star" pupil of Humperdinck for the past year or two, has just finished an "Indian Legend" for violin and orchestra, which bears on its title page a flattering dedication to Arthur Hartmann. That artist will play the work during his forthcoming American tour.

Emanuel Moor has just finished a new symphony in four movements, which will be produced at the first of the Cologne Guerzenich concerts next October.

SALT LAKE CITY.

SALT LAKE CITY, Utah, July 8, 1906.

The first recital by the pupils of Emma Ramsey-Morris, and one which closed the season's recitals, was given in the Y. M. C. A. Auditorium June 26. The program follows:

Trio, Rest Thee On This Mossy Pillow Edith Grant, Jennie Sands, Florence Grant.
From Grief I Cannot Measure Robert Franz
Farewell Robert Franz
Edith Grant.
The Lass With the Delicate Air, Old English Dr. Arne
Oh, Had I Jubal's Lyre Handel
Sarah Rasmussen.
Fear Not, Oh Israel Dudley Buck
H. Charlotte Esterblom.
Jean Burleigh
Melisande in the Wood, Old Legend Goets
Jennie Sands.
Who Is Sylvia? Schubert
Marie Robert Franz
Florence Grant.
Aria, from Der Freischütz Von Weber
Lottie Owen.
Aria, from Samson and Delilah Saint-Saëns
Sarah Rasmussen.
Farewell to Summer Noel Johnson
Florence Grant.
My Abode Schubert
Jennie Sands.
Scene and Air, Jewel Song, from Faust Gounod
Edith Grant.

Alberta Snodgrass, piano teacher, left Salt Lake City last month for Europe. She will spend three years abroad in study.

W. A. Wetzell, supervisor of music in the District Schools of this city, left a few weeks ago in company with Mrs. Wetzell, to spend a month or so in the East.

The Royal Hawaiian Band is filling a two weeks engagement at the Saltair Resort, giving concerts afternoon and evening. The band numbers sixty men, and is under the direction of Captain H. Berger, who founded it in 1871.

A string quartet, headed by Willard Weihe, conductor of the Orpheum Theatre Orchestra, will take a trip into Eastern Idaho the latter part of July. They intend being gone two weeks, and will spend part of the time fishing and hunting. The quartet will give concerts in Idaho Falls, St. Anthony, Rexburg and possibly Pocatello.

The Keith-O'Brien's dry goods house have inaugurated a summer's run of Saturday night concerts under the direction of the Graham Music Bureau.

FRED C. GRAHAM.

The Teatro Manzini, in Messina, was recently completely destroyed by fire.

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MUSICAL NEWS FROM SEVERAL STATES.

May Vincent Whitney, pianist, of Plainfield, N. J., has just given a pupils' recital which is causing favorable comment. A large audience was present, and there was neither jar nor disappointment during the extended program. The players, including one tiny mite of eight years, who caused no little surprise, and "married folks," brought credit upon themselves and upon their enthusiastic teacher. The entire program was played from memory, and the calmness and self-possession of all was a feature. Grace Carroll, a popular contralto, assisted at the concert, which was given at the Park Club, and was the fourth of the season.

The program follows:

For two pianos—Gounod's waltz and chorus from "Faust," Gurliitt's "Tone Picture" and "Return to Town," Behr's "Scherzo-Polka," Weber's "Rondo Brilliant," "Athalie" march, and Moskowski's "Serenata." Solos—Beethoven's "Andante in F," "Dance Caprice" (Grieg), "Mazurka in C minor" (Borowski), Schumann's "Bird as Prophet," Chaminade's "Air de Ballet," Schubert's "Impromptu in B flat," Scarlatti's "Pastorale," Wieniawski's "Valse de Concert," op. 30, No. 2; Paderewski's "Polonaise," Lambert's "Etude in G," Chopin's "Waltz in A flat, op. 42. Vocal—"Restless River," by German, Schubert's "Hark Hark, the Lark," and "Irish Folk Song," by Arthur Foote.

Mrs. Charles Decker, a New York pupil, Misses Collins, Rittenhouse, Emmons, George, Winckler, Hamilton, Weeks, Clarke, Martin, Neuman, Bailey and Hyatt were the performers. Miss Whitney played the second piano accompaniment in the Weber "Rondo."

Miss Whitney has had considerable experience in artistic music lines for one so young. She was brought up on the concert platform in her father's college, and later in concerts of her own, and has been giving musicales and concerts as professor for eight years. In all that time no failure has marred the uniform success. The musician will pass her vacation in Pocono, Pa., at the "Meadowville."

Henrietta G. Baker, supervisor of music in the Baltimore public schools, closed her activity with triumph and amid the recognition and best will of the people. First occurred a "Song Singing Session" representing the individual work of the grade teachers, and the success as such was worthy of highest commendation. One thousand children from the seventh and eighth grades took part, singing (each class one song) from the year's repertory. At the close of this session, these young singers became audience to a commencement program given by the chorus of the Western High School. On Wednesday evening the commencement music proper was under the direction of May Brewer Muffy, under whose leadership chorus qualities improve yearly. There are but four teachers in the music staff of the Baltimore schools. Great interest is felt. "I Waited for the Lord" (Mendelssohn), "Fly, Singing Bird" (Elgar), "The Rose's Complaint" (Franz), "Die Lotus Blume" (Schumann), and "Wynken, Blynken and Nod" (Nevin) were on the program of the pupils of the Western High School. Singing from memory, absence of "forced" or "white" tones, intonation, shading and precision are greatly praised by the Baltimore press.

Ada Harwood, in charge of public and private school music work in Trenton, Tenn., had fine closing work, in which the citizens were generally interested. Music work in that town is commencing to have serious attention and appreciation most gratifying to its workers. Miss Harwood is a deeply earnest and capable musician.

C. C. Birchard & Co., of Boston, whose "Laurel Song Book" for schools was recently discussed in THE MUSICAL COURIER, have issued a beautiful new book, "The Laurel Music Reader," for the use of grammar schools. It is edited by William L. Tomlins, and destined no doubt to a field of usefulness.

Harriet A. Gibbs, the successful teacher of music in the colored schools of Washington, D. C., and director of the Washington Conservatory of Music, was married to N. B. Marshall, a successful lawyer of Boston, Mass. She will therefore resign her position in the public schools, but will retain directorship of the conservatory. A summer school is being continued in the conservatory with large attendance and strong faculty. A string department has been added to the school under the direction of Felix Weis, of Chicago.

Louis Black, of Providence, is tenor soloist of the Grace Church in that city. Miss Tisdale is much interested in music in the public schools of that city. Albert I. Gibson is the courteous manager of the piano house of Goff & Darling, of the Rhode Island capital.

One of the favorite songs of Benton W. Johnson, the popular baritone, of Providence, is the arrangement of "O That We Two Were Maying," by Oley Speaks.

Lottie L. Morse, of Granite Bay, Short Beach, Conn., is continuing seriously her study of the violin, on which she is already an attractive player. She has even commenced its teaching, and enjoys the work. She is enthusiastic over the playing of Kubelik, also over the singing of Miss Hobson, a soprano, of Meriden, but above all in regard to the complete restoration of her favorite violin, an Italian make (Ruggeri). Tone and power in the instrument are a revelation to all who knew it, an admirable one even before its "treatment." Miss Morse is reading Helmholtz's "Sensations of Tone," commendable literature in the hands of a "summer girl" in summer weather.

The picture of the Guilford Organ School (William C. Carl, New York), which formed a recent frontispiece for

THE MUSICAL COURIER, has attracted wide attention. It is being spoken and written about and looked at the length and breadth of the land.

Stella Lipman, the Washington pianist, after a busy and prosperous season, has almost ceased her lessons. She has interesting plans for the winter, and a large class awaiting the autumn session. She is visiting at the home of the charming contralto, Miss Whittaker.

Oscar Franklyn Comstock, of Washington, has left the capital for his home in Flatbush, N. Y. He will pass part of the summer in the White Mountains and also at the seashore. Helen Calhoun, one of Mr. Comstock's advanced pupils, takes entire charge of his organ and choir at Trinity Church, Washington, during the musician's absence.

Clark Middleton is organist of the church at St. Albans (Cathedral School), Washington, D. C.

Henri Lazare, professor of French in Washington, and vice president of the University of Music and Dramatic Art (Fräulein von Unschuld), remains all summer in the capital. He is an admirable teacher of French.

Jules Jordan, the Providence, R. I., musician, was presented with a cast of "The Singing Boys" (Della Robia) by Roland Hazard, of Peacedale, R. I., in recognition of his writing of an ode sung at the Hazard memorial services in that town. The work was by Sculptor Brines, whose decorations of the Albany State House are admired. Mrs. Brines was a pupil of Mr. Jordan.

Edwin Hughes, the Washington pianist, is in Tarrytown, following music study with his teacher and friend, Joseffy.

The Steinert & Co. piano house have an agency in Narragansett Pier. F. E. T.

The MacDowell Fund.

60 WALL STREET,
NEW YORK, July 9, 1906.

To The Musical Courier:

The Mendelssohn Glee Club, of New York, purposes to raise a permanent fund in the interest of Edward MacDowell, at one time conductor of this club, whose health has become impaired to such an extent as to preclude the possibility of his ever again being able to contribute to his own support.

The committee would like to enlist the co-operation in this work of every person throughout the country who is interested in MacDowell or his music.

Will you not give this matter publicity in the columns of your paper and urge all persons interested to communicate with the undersigned? Yours very truly,

ALLAN ROBINSON, Secretary.

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HOTEL CECIL,
LONDON, JULY 4, 1906.

Of "Eugene Onegin" (mounted at Covent Garden on Thursday) Tchaikowsky himself said: "The music proceeds in the most literal sense from my inmost being." The opera, of course, has a wretched plot and libretto, both of which will perhaps prevent it from being seen often, but the music is of unforgettable beauty. There is an inexhaustible flow of melody, and—a point not touched upon by the London critics—the vocal writing is beautiful and most effective. The scoring, although simple, is consummate in its art, and the whole of the music is, in fact, an example of how much effect may be secured with a minimum of means. The music of the first act is specially beautiful, and personally I think that no lyric opera can show a more captivating scene, both musically and dramatically than the "Letter" scene (Act I, Scene 2). The opera was finely mounted and the cast was excellent. Mlle. Destinn as Tatiana hardly looked quite youthful enough, but she sang and acted magnificently. Battistini in the title role was admirable, although his make up, like that of Altchevsky (who sang Lenski's music admirably), was rather weird. Kirkby Lunn gave an admirable presentment of the vivacious Olga, and M. Journet sang the familiar air of Prince Grévin very finely. The opera will be repeated tomorrow.

The management has taken much trouble and held many rehearsals to secure an adequate presentation of "Armide," which is to be mounted on Friday. Mlle. Bréval, of the Paris Opera, is to sing in the title role, and M. Laffitte, M. Altchevsky, M. Seveilhac and Kirkby Lunn will also be in the cast.

On Saturday "La Traviata" will be put on for the first time this season, with Melba, Caruso and Battistini.

Until a few days ago the Opera syndicate were making active plans for a season of German opera during next January and February. Certain difficulties, however, have caused them to drop the idea for the present, although it is very possible that such a season may be arranged for the winter of 1907-8. When this is accomplished we shall be able to say that we have opera in London all the year round, with the exception of holiday intervals—between the "grand" season, the autumn Italian season and the new German season.

The "novelty" list for the Promenade Concerts is now finally settled. A week or so ago THE MUSICAL COURIER gave the names of three British composers who are to be represented—Holbrooke, Halford and Granville Bantock. To these are now added Vaughan Williams, Norman O'Neill and F. Foulds (a member of the Hallé Orchestra). Among the foreign novelties will be works by Pierné, Liadoff, Borodine, Bloch, Ernst Boehe and Enna. The new works to be played number over thirty.

The London Symphony Orchestra has engaged Nikisch for two concerts next April and Safonoff for two more in May. It is possible that Dr. Harriss may take over the orchestra to Canada for a brief visit. As matters stand at present, the suggestion is that the sixty principal members of the orchestra should go over for a short tour in March. Percy Pitt will make an appearance as conductor at the Sunday concerts of the orchestra, as well as Walter Hedg-

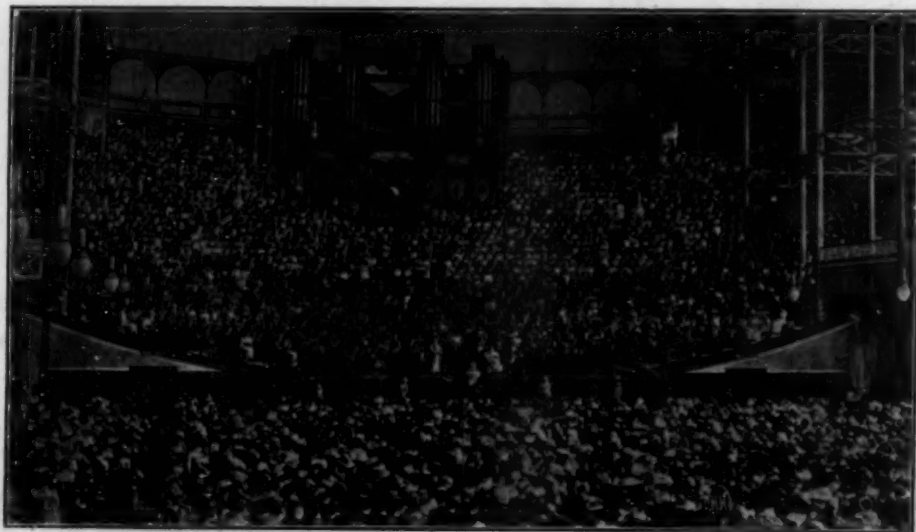
cock, the musical director of the Crystal Palace, who conducted the last Sunday concert at the Albert Hall with much success.

The visit of the Yorkshire choristers to Germany seems to have been settled at last. Dr. Coward has arranged to select a choir from the Sheffield and Leeds choruses, and they will visit several German towns, beginning with Düsseldorf, this winter. Each of the five towns to be visited has guaranteed £250 toward the expenses of the trip.

Madame Marchesi will come to London next week to be present at the concerts to be given by two of her pupils, Marguerite Claire, of Atlanta, Ga., on July 12, and Irene Ainsley, Melba's protégée, on July 10. The latter is the contralto of whom we have heard so much lately. She sang at a London "at home" the other day with enormous success.

At Miss Claire's concert Blanche Marchesi will sing, and Miss Parkina will sing at Miss Ainsley's concert.

Saint-Saëns is coming to London also next week for the performance of his latest 'cello concerto by M. Hollman



STAGE SIDE OF CRYSTAL PALACE, SHOWING IMMENSE ORCHESTRA AND CHORUS AND THE WORLD FAMOUS ORGAN.

at the latter's concert on July 12. The French composer will play several of his own works.

Kitty Cheatham gave a very delightful matinee of children's songs at Steinway Hall on Saturday afternoon. Her little ditties, coon songs, nigger songs, animal songs, &c., were quite charming, and were given in quite inimitable fashion. She made an overwhelming artistic and social success.

Dr. Harriss' "British-Canadian" Festival passed off very successfully on Wednesday evening. The King came to Queen's Hall, and there was a large and fashionable audience. Elgar, who has hurt his knee, could not appear to conduct "Cockaigne," but Mackenzie, Cowen, Stanford and Barry all conducted their own works in the usual listless style, excepting Dr. Cowen, who is improving greatly as a conductor. The novelty of the occasion was Dr. Harriss' choric idyll, "Pan," which is a pleasing and melodious work, although in its harmonic ideas and style generally it is old fashioned. The vocal writing is very good. Mlle. Donalds, who took the chief solo part in the work, sang exquisitely. The London Symphony Orchestra were re-

sponsible for the instrumental playing of the evening, and a contingent of the Royal Choral Society formed the chorus. After the concert the King sent for Dr. Harriss and congratulated him on the work he is doing for music in Canada.

There have been, as usual, a goodly number of vocal recitals during the week. Grace Whistler-Misick, the American singer, charmed every one at her debut on Wednesday at Bechstein Hall. She has a brilliant and flexible voice and an artistic style. A detailed account of her concert appears in the London Items at the end of this letter. Madame Bramsen, a Danish singer, who with her husband, Henry Bramsen, the 'cellist, gave a concert on Friday, is also a gifted artist. She sang lieder by Grieg, Kjerulf and Sigurd Lie very finely. John Coates, who, by the way, is to sing in "Parsifal" at Bayreuth next year, gave a second recital on Thursday, singing a program of unfamiliar English, French, German and Italian lieder with much beauty of vocalization and artistic method.

Also Dr. Ludwig Wüllner gave a second concert on Saturday afternoon, at which he recited Von Wildenbruch's "Hexenlied," Max Schilling's illustrative music being played on a piano by Herr von Bos. The music loses a good deal of interest when not heard in its orchestral setting.

Among the other music makings of the week were two enjoyable chamber music concerts given by the London Trio and the Sevcik Quartet, both on Wednesday night. The London Trio—Madame Goodwin, Signor Simonetti and Mr. Whitehouse—played two examples by Schumann and Mendelssohn with much finished art and close ensemble. The Sevcik Quartet is a combination of very gifted players, strongly recalling the Bohemian Quartet in their methods. They played Dvorák's quartet in F major most beautifully.

Concert goers are usually music sated at this stage of the London season, but they were aroused to enthusiasm at Elman's final recital on Saturday at Queen's Hall, and came in large numbers, being further attracted by the prospect of seeing and hearing the teacher of so wonderful a young artist. There was frantic applause as master and pupil came to play the Bach double concerto for two violins. In listening to Professor Auer's dignified and noble style of playing, one can see how it must have helped to model Elman's ideas, although the young artist has now added his own individuality and evolved a style which seems to unite the perfection of all schools. Both professor and pupil were in intimate sympathy throughout the concerto, the largo of which was most exquisitely played, there being numerous recalls and an encore demanded, which was wisely not given. The concerto was the only item in which Auer took part. For the rest, Elman played with Landon Ronald the beautiful C minor sonata of Grieg, the touching phrases of which came with irresistible appeal from the young violinist. In the first movement he was especially fine. Later on he played his master's arrangement of Tchaikowsky's "Valse-Scherzo" in most brilliant fashion, the phrasing in which was most exquisite. Also the Rubinstein "Melody" in F was an example of delightful phrasing and beautiful tone. At this stage of the proceedings Elman was forced to accord an encore, one of the Brahms-Joachim dances. For a dazzling exhibition of the technical side of his art Elman chose Ernst's fantasia on Rossini's "Otello," the performance of which cost him three encores.

Amy Castles was the vocalist of the occasion, singing "Ah, fors è lui" and some songs very brilliantly.

The visit of the Vienna Philharmonic Orchestra during the past week has been a delightful experience, for which music lovers have to thank Herr Krupp, who is some £5,000 (\$25,000) out of pocket as the result of the trip. We could find room for a few more wealthy patrons of music, such as Herr Krupp.

As comparisons are odious I shall refrain from comparing the orchestra with our two chief London ones. The most striking characteristic of the Vienna players is the wonderful unity of feeling which characterizes their performance. Every man is obviously an artist, not only as regards his instrument, but in his grasp of the work

played. As regards the tone of the orchestra, the strings are extraordinarily fine and the brass powerful and extremely smooth in tone quality. The woodwind also is wonderfully beautiful in quality and finesse. Herr Schalk, the conductor, is a master of his craft, and the only fault to find with his conducting is that occasionally he was a little too restrained. Of the three concerts given, the two at the Queen's Hall on Tuesday and Thursday were the most enjoyable, for the last concert, held at the Albert Hall, on Saturday, to which the King came, was spoilt by the vastness of the hall. The latter ought to be razed to the ground without delay; it is an abomination.

At the Tuesday concert Elgar's "Variations" were played for the first time by the orchestra, which added the work to its repertory on this occasion. Although they gave a brilliant reading of Elgar's score, it seemed as if they did not quite catch the delicate poetic spirit which underlies so much of the work. The best thing about the Tuesday concert was an amazing performance of "The Meistersinger" overture, which everyone agreed was the finest rendering of the piece ever heard in our concert rooms. The familiar G minor symphony of Mozart was a perfect feast of delightful playing from start to finish, and Beethoven's fifth symphony also received an ideal interpretation.

The second concert was chiefly remarkable for a perfect performance of Strauss' "Don Juan," every detail of the score being finished to the utmost degree, the whole rendering displaying wonderful unity of expression on the part of the orchestra. Also Brahms' C minor symphony was played very beautifully, the nobility of expression in the first movement being especially noteworthy.

On Saturday they were at their best in the "Kleinfahrt" and "Trauermarsch," from "Götterdämmerung." Their interpretation of the "Pathétique" symphony was not particularly striking.

The attendance at the Handel Festival seemed to be smaller than at previous ones, and there can be no doubt that the Festival—and Handel's music—is losing its power of attraction somewhat. (It was at one or two of the Provincial festivals last year that "The Messiah" failed to draw as big an audience as some of the other works given.) I have already mentioned the opening day of the Festival, so it only remains for me to deal with the performances of Thursday and Saturday. On the former day "selections" were given, the "Hallelujah" and other choruses from "Israel in Egypt" occupying the first part of the program. In the miscellaneous items were a fine chorus from "Deborah," "See the Proud Chief," the overture to "Siroe," the minuet from "Berenice," a song from "Semele" (sung by Kennerley Rumford), and "Return, O Lord of Hosts," in which Mme. Kirkby-Lunn made a great effect. She was in fine voice and her solo was one of the best things in the performance. Special mention must also be made of Watkin Mills' admirable singing of "O, Ruddier Than the Cherry," which was enthusiastically applauded by the large audience.

On Saturday "Judas Maccabeus" was given. The choruses were all well sung, and among the soloists Ben Davies especially distinguished himself in "Sound An Alarm," "Call Forth Powers" and "Disdainful of Danger."

Dr. Cowen conducted remarkably well throughout the Festival, all things considered, and both chorus and orchestra were much better than in previous years.

Francis Macmillen's second recital, on Monday evening, gave musical amateurs another opportunity of admiring the brilliant young American violinist.

He was in splendid form and his recital was most interesting from start to finish. In Tartini's D minor concerto Mr. Macmillen exhibited that peculiarly delicate beauty of tone which has always been admired in his playing, and his interpretation of the concerto was a singularly well balanced one, with not too much restraint and not too little emotion. In Ernst's tremendously difficult concerto in F sharp minor, Mr. Macmillen was quite at his best. His splendidly accurate technic made light of its



VIEW SHOWING ORCHESTRA AND SOLOISTS OF THE HANDEL FESTIVAL IN CRYSTAL PALACE, LONDON.

difficulties, so that he was able to devote himself entirely to interpretative effects, the result being an exceedingly fine performance.

Bach's familiar "Chaconne" the young violinist also tackled with much energy, and his rendering of it was brilliant in the extreme, yet containing the necessary dignity and breadth. Some of the variations were most magnificently played.

The Queen's Hall was well filled with a numerous and enthusiastic audience.

OTHER LONDON ITEMS.

A large audience was attracted to Bechstein Hall last Thursday afternoon when Grace Whistler-Misick gave her first song recital in London. Coming as she did fresh from her success in Paris, there was great curiosity expressed to hear her in concert by those who have heard her sing at several private houses during the past three weeks. The numerous friends she has made even in her short stay in London all attended her recital. Mrs. Whistler-Misick has a fine voice of excellent quality and color, she sings brilliantly and with much expression. From the first note of "O mio Fernando" (with which the program opened) to the last, she held the close attention of her audience. Her first group of songs was sung in German, Schumann, Brahms, Wolf and Tchaikowsky being represented. The program ended with a group of French numbers by Moreau, Pierné and de Faye-Jozin, the last song, "Le Coeur qui chante," dedicated to Mrs. Whistler-Misick, being accompanied by the composer. Mme. Faye-Jozin was heard in some piano solos, and Kocian played two violin numbers with a third added as an encore. Mrs. Whistler-Misick received quantities of beautiful flowers, and after the concert the artist's room was crowded with her friends, who complimented and congratulated her upon her charming success. She has been the recipient of numberless social attentions and will sing at several important houses during the season. Among those present were Lady Hunter, Lady Gordon, Lord Kilmorey, Lady Ommanay, Emma Nevada, Dr. Palmer, Consul Fabre, "Max Elliot" (Mme. Granville Ellis), Mrs. Biddulph, Mrs. Van der Veer Green, Mrs. Chamberlain,

Mrs. Milholland, Mme. Joachim and her husband, Mrs. Arthur Fay, Charles Clark and Gertrude Griswold.

Amy Castles had the honor of singing before the Queen last week, and was accompanied by Landon Ronald.

The afternoon concert on Thursday of last week given by Louis Fleury at the residence of Mrs. Arthur Fay, was of such exceptional interest that it drew together one of the most distinguished audiences of the season. Many of the leading musical people of London were present to hear this young French artist play, and that the remainder of the program was in capable hands may be assumed from the fact that Norah Drewett and Horatio Connell were the assisting artists. Mr. Fleury has only been in London for a few weeks, but during that time he has been heard at several private houses, and gave the concert last week at the request of the many friends he has made during his short stay. Next year it is expected that he will be here for two or three months. The program was distinguished by the first performance in London of two numbers for flute and piano, the first one a sonata in F major by Benedetto Marcello (1686-1739), and the other a "Cantabile and Presto" by Enesco. The piano part in these numbers was taken by Norah Drewett, the young artist who has made such success both in England and on the Continent, and who played two groups of piano solos, beside assisting in the Saint-Saëns flute solo of "Airs de Ballet d'Ascanio." Mr. Connell was heard in Mozart, Bach, Strauss and Brahms numbers.

Mme. Albani, who is singing in the Handel Festival this week, has just returned from a long tour in Canada. She is engaged for the Hereford and Birmingham Festivals this autumn, and it is quite in the probabilities that she will visit Australia next year.

Ernest Hutcheson, who is connected with the Peabody Institute, of Baltimore, gave a piano recital at Aeolian Hall last week in the presence of a most appreciative audience. The program was composed of Schumann's sonata in G minor, Beethoven's minuet in E flat, Men-

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deissohn's "Characterstück," a group of Chopin numbers comprising a nocturne, prelude, mazurka and four etudes, two pieces by Liszt, and two solos of his own composition. Mr. Hutcheson's technic was particularly commented upon, as well as the delicacy with which he played, and the wish was expressed that he might be heard again in this city.

At Professor Arno Hilf's concert a novelty in the shape of Mr. Bantock's "Sapphic Poem" for violoncello was introduced. Mrs. Henry J. Wood sang two groups of songs, and Hamilton Harty was the accompanist.

Evelyn Dawkin at her first piano recital gave examples of Purcell, Rameau, Couperin, Scarlatti, Beethoven and Mendelssohn. Decima Moore was the vocalist and sang some Somerset folksongs.

The afternoon of songs and recitations by the Misses Conway at Steinway Hall introduced among other things a new song, "At Last," composed by Jean Sterling.

Charles Norman, Iris Labrow and Edith Pratt assisted Maud Styan in her program given at Steinway Hall last week.

Sir Edward Elgar's new work, "The Kingdom," which is to be produced at the Birmingham Festival, will be performed for the first time in London by the Alexandra Palace Choral and Orchestral Society under the direction of Allen Gill about the middle of November.

Cecil Sharp, one of the most assiduous of folksong collectors, has just given a concert lecture on the subject at Aeolian Hall, when Mattie Kay and Campbell McInnes sang examples of folksong from the lecturer's collection. In addition to collecting folksong, Mr. Sharp has also recently turned his attention to the Morris Dance, many fine specimens of which he has noted down.

John Barnett's opera, "The Mountain Sylph," will be given on July 4 at the Guildhall School, under the direction of Richard Walthew. This opera was first produced in 1834, when it achieved some popularity.

Princess Henry of Battenberg was patroness of the performances of the Cambridge University Operatic Club at the Scala Theatre on the afternoons of July 2 and 3, when Mr. Messager's opera, "Mirette," was presented under the direction of the composer.

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A program of "Peace and Rest" music is not unwelcome at the end of an arduous musical season and one such was heard last week when Ernest Newlandsmith gave a concert of "Peaceful" music. Marie Mansfield, Kate Fiedler and Mr. Newlandsmith were the artists, with Frank Mummery at the piano.

A. T. KING.

Rider-Kelsey at the Saengerfest.

As one of the stars at the recent Saengerfest in Newark, N. J., Corinne Rider-Kelsey added more laurels to her brilliant record as a concert singer. The appended criticisms abundantly testify that the young soprano was a favorite with audiences and the reviewers of both the English and German press:

Mrs. Rider-Kelsey, who has risen so rapidly in the estimation of the musical public as a singer, naturally endowed with a rare voice, which has been thoroughly trained in the art of bel canto, earned the gratitude and the applause of the audience for her share in the concert. Those who had heard her on other occasions, especially in oratorio here and in this section, and had derived much satisfaction as well as enjoyment from her singing, were quite unprepared for the revelation she made of her technical proficiency in that florid and exacting aria, the "Shadow Song," from Meyerbeer's "Dinorah," in which she was first heard.

Appropos of runs and trills and staccati, it demands the utmost flexibility of tone and extraordinary technical facility in delivering the ornamental passages. It is best suited to sopranos whose voices range phenomenally high, and who have acquired all the fluency of bravura vocalists. It was, therefore, with a feeling of astonishment that those who believed they were fully acquainted with the singer's resources followed her threading of the vocal maze with the ease and certainty of a coloratura soprano. The difficult embellishments were disposed of with a celerity and accuracy that resulted in a brilliant performance that moved the audience to enthusiastic recognition of the achievement.

In the broader and more dramatic and sustained phrases of the "Hymn to Venus," by d'Albert, Mrs. Kelsey's voice rang out superbly, with dominating purity and power, the strength and fullness of it, together with its even and beautiful quality, and the musician's skill with which she employed it, enabling her to impress her hearers as neither she nor any other singer can do in the empty floriture of the "Shadow Song."—Newark Evening News, July 2, 1906.

With a brace of male choruses intervening, Madame Rider-Kelsey, who had previously extended to this city her excellent reputation as a soprano, sang the "Shadow Song," from Meyerbeer's "Dinorah." As she stepped upon the platform gowned in white,

and wearing a picture hat topped with flowers, she looked as if she might have arisen from the audience for that purpose. It was one of the little accordant features on what had a good deal of the al fresco air throughout. In the d'Albert hymn, which she sang at the close, supported by chorus and orchestra, she was heard to much better advantage, and honestly won a large share of the extremely cordial applause that number received.—Newark Advertiser, July 2, 1906.

Mrs. Rider-Kelsey may well be a prime favorite of concert audiences. The young singer, who suddenly, one may say, came to the front as a finished artist, possesses a soprano of big range, mellow clarity and great carrying power. Through the flexibility of her voice, she was enabled to include in her program the "Shadow Dance," from "Dinorah" (Meyerbeer).—(Translation) New Jersey Freie Zeitung, July 2, 1906.

The New Jersey Freie Zeitung also referred to Mrs. Kelsey's singing of a solo with the chorus, as follows:

The other number which the chorus sang with the orchestra was "Mittelalterliche Venus-Hymne," by Eugen d'Albert. Corinne Rider-Kelsey sang the soprano solo very effectively, the artist revealing a rich and musical soprano voice, and at the same time, she interpreted with ease the extremely high part in the score allotted to the priestess, Venus.

Madame Rider-Kelsey followed with the "Shadow Song," from "Dinorah." It was an unfortunate choice, as it was beyond any one's power to make the short quick notes tell in the large hall, but Madame Rider-Kelsey's absolute command of her voice and the precision of her runs and trills held the audience for all that. A man rose to leave his place, but as she began he remained still and listened to every note she sang.—New York Times, July 2, 1906.

Success of an Iowa Teacher.

William H. Pontius, of Dubuque, Ia., has closed his season with a series of interesting recitals. Individual programs were given by Adeline Kiene, a soprano with a brilliant voice; Georgina Grigg, a soprano possessing a voice of warm, rich quality; Helene Edwards, with a voice of genuine contralto timbre; Carl Basler, a tenor of great promise, and Lester Luther, a basso of uncommon artistic gifts. The programs presented by these young and rising lyric artists were made up of the best song literature—classic arias and songs of several centuries, in German, English and French. Mr. Pontius is the teacher of Marion Green, a fine singer from the Middle West, from whom the musical world has heard during several seasons.

Jean Briggs, a talented violinist, assisted the contralto, Miss Grigg, at her recital Friday evening, July 6. At the other recitals the entire programs were vocal and sung by the Pontius singers.

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TORONTO CONSERVATORY OF MUSIC.

The twentieth season of the Toronto Conservatory of Music opens in September, under most flourishing and happy conditions. This year 1,550 students were in attendance, while at the inauguration, in 1887, there were only 200 names enrolled. The institution began with half a dozen rented rooms on Yonge street, but the accompanying picture shows that it now has its own extensive premises near Toronto University. The conservatory's finely appointed buildings contain between fifty and sixty studios, an excellent music hall with seating capacity of upward of 500, an admirable three manual concert organ, two practice organs, a large residence for young lady students, telephones from every studio communicating with the office and with each other, electric time bells striking on the hour and half hour in every room, and many other important features.

Dr. Edward Fisher is the able and scholarly musical director of this conservatory, which he had the honor also of founding. Sir John Alexander Boyd, K. C. M. G., is president, and among other distinguished names may be mentioned, as members of the faculty: Dr. A. S. Vogt, Dr. Albert Ham, Dr. Humphrey Anger, Robert Stuart Pigott, Mrs. Ryan Burke, J. D. A. Tripp, J. W. F. Harrison, Arthur Ingham and Mrs. Drechsler Adamson, Frank S. Welsman, of Toronto, and Edward Broome (formerly of Montreal) are among next season's additions to the large

movements), interpreted by Jessie Allen, pianist, and the orchestra, Dr. Edward Fisher conducting, was a superb number. Repose was especially noticeable among Miss Allen's other admirable qualities. Fervor and musically phrasing and vocalization characterized "Hear Ye, Israel," Helen Davies, A. T. C. M., singing the difficult aria, and Dr. Albert Ham directing the orchestra. It was a matter of general regret that owing to illness Lillian Willcocks was unable to sing her selection. Mary L. Caldwell, pianist, and the orchestra, ably conducted by Dr. Fisher, gave, in conclusion, a masterful performance of Weber's "Concertstück," op. 79. Rev. Canon Cody (who was preceded in his address by Dr. Fisher's appropriate introductory remarks) spoke at length, wisely and eloquently, to the large audience, and later to the numerous graduates present. The work, achievements and future of the conservatory were referred to in the highest terms. Diplomas were then announced and presented to many white gown graduates, most of whom carried luxuriant flowers.

The graduates (alphabetically arranged) were:

Piano (Artists' Course)—Mabel Angel, Liberty, N. Y.; Pauline Biedermann, St. John, N. B.; Edith Dickson, Orillia; Jeannette Kilmaster, Fort Rowan; Nell McConnell, Toronto; Lena Martin, Owen Sound; Libbie Pearall and L. Winnifred Stalker, Toronto.

Piano (Teachers' Course)—Annie Connor, Marie Hennessy, Eva Irene Hughes, Toronto; Alice Layburn, Port Arthur; Florence E. Turver, Buffalo, N. Y.

Voice—Helen Kirby Ferguson, Toronto; Mamie Fowle, Erin; Myrtle Gallagher, Harrowsmith; Edna A. C. Greenway, Little Britain; M. Lillian Moore, Peterborough; Mary Alexina Morton, Jefferson; Blanche V. O'Hara, Ontario Ladies' College, Whitby; Lysla E. S. Taylor, Chatsworth.

Violin—Norah M. Hayes, Toronto.

Organ—Daisy E. Fied, Cannington; Lucilla A. Knapp, Kingston; Carlotta Wickson, Toronto.



TORONTO CONSERVATORY OF MUSIC.

and representative staff. H. J. Böhme is the efficient secretary.

A notable step has been taken by the directorate in making a liberal appropriation toward the formation of a symphony orchestra, with members of the faculty and advanced students of the conservatory as a nucleus for the organization, and with Frank S. Welsman as conductor.

The conservatory's local examination system extends throughout the Dominion, and J. D. A. Tripp is now in Western Canada, visiting many local centres and examining numerous candidates. Students from every province in the Dominion and from many parts of the United States avail themselves of the great educational and other advantages afforded by this conservatory.

THE MUSICAL COURIER may well endorse the Toronto Saturday Night's account of the brilliant commencement exercises of June 28, 1906:

At Massey Hall on Thursday evening, June 28, art and education were combined in the commencement exercises of the Toronto Conservatory of music. An exceptionally comprehensive and meritorious program of musical numbers preceded the presentation of diplomas by Rev. Canon Cody. Mendelssohn's "Capriccio Brillante" was effectively and sympathetically interpreted, as an inaugural contribution by Marjorie Hoig, J. W. F. Harrison conducting the orchestra. The orchestra, although of an impromptu nature, was a credit to Toronto. Norah Hayes, sister of Lena M. Hayes, played Mendelssohn's E minor concerto for the violin, displaying admirable schooling and exceptional talent. She was supported by Jessie C. Perry, the Mendelssohn Choir's efficient accompanist. Miss Hayes is one of the youngest, and at the same time most promising, of the conservatory's long list of graduates. Marley R. C. Sherris, accompanied at the piano by R. S. Pigott's artistic tonal background, sang Schumann's "Ich Grolle Nicht," and Schubert's "Who Is Sylvia?" Excellent enunciation, intelligent phrasing and purity of tone were characteristics of Mr. Sherris' songs. The last two movements of the concerto in G minor, Mendelssohn, played by Helen M. A. Strong and the orchestra, J. D. A. Tripp, conducting, proved to be one of the most brilliant features of the concert. "Wenn Ich in Deine Augen," Schumann, and "Im Wunderschönen Monat Mai," Hammon, were accompanied by Mrs. Ryan-Burke, and sung by Helen Mockett, the happy possessor of an exceptionally pleasing and artistically developed soprano voice. Sarasate's "Zigeunerweisen," op. 20, for violin and orchestra, played by W. George Rutherford, and conducted by Mrs. Drechsler Adamson, aroused well deserved enthusiasm. Violetta F. Thomson, A. T. C. M., who has a fine stage presence, sang the familiar Ardit "L'Estasie," with accuracy and grace. Hiller's F sharp minor concerto (last two

Theory—Mary Andrews, Keene; Sister Mary Carmel, Ursuline Academy, Chatham; James Norman Eagleson, Bricksville; Florence L. Present, Guelph; M. Evelyn Stevenson, Ancaster; E. C. Wilma Worne, Bracebridge.

School of Expression (Artists' and Teachers' Course)—Merle Crone, Toronto; Mabelle L. Dillon, Sarnia; Kitisie Frith, Toronto; Gertrude Trewley, Brockville.

School of Expression (Expression and Physical Culture Courses)—Emily Beemer DeCew, Walkerville; Elsie Ross Gillies, Carleton Place; Alice Emily Jencks, Sherbrooke, Que.; Olive Juanita London, Los Angeles, Cal.; Barbara Marie Perry, Toronto.

School of Expression (Physical Culture Course)—Ina May Jones, Brantford.

The following have passed the Senior examination in the department indicated, and will receive diplomas on completion of one or more subjects:

Piano (Artists' Course)—Beatrice Marshall, Kingsthorpe School, Hamilton.

Piano (Teachers' Course)—Edith Breckenridge, Toronto; May Crane, Toronto; Claudia Gaviller, Grand Valley; Florence E. Henry, Nanawee; Hazel Ireland, Carberry, Man.; Florence Edith Preston, Nanawee; Winnifred Stalker, Toronto; Olive Thomson, Owen Sound; Alma F. Tapp, Toronto.

Voice—Eva A. L. McQuay, Owen Sound.

Winners of partial scholarships were: Annie Connor, Toronto; Alice Layburn, Port Arthur; Laura E. Irwin, Kamloops; Jessie Allen, Eleanor Robertson, Margaret Haig, Nellie Hearn, Toronto; Margaret A. MacKenzie, Bruce Mines.

Mrs. Virgil and Her Pupil Have Returned.

Mrs. A. M. Virgil, director of the Virgil Piano School, and her pupil, Miner Walden Gallup, returned Thursday last from their long recital tour. They were absent from New York eight weeks, and during that time gave recitals in twenty cities. Mr. Gallup's exceptional playing and Mrs. Virgil's spirited and instructive explanations aroused enthusiasm everywhere. In many places receptions were given to the visiting musicians. While in Colorado they had the exciting experience of riding for a mile and a quarter into one of the great mines in the Cripple Creek region. They visited Manitou, the Garden of the Gods, and the beautiful Williams Cañon.

Mrs. Virgil said she found the West enchanting, and the people of that section widely alert in all matters. She has decided to make another trip to the West.

Gertrude Peppercorn in Germany.

Gertrude Peppercorn, the talented young English pianist, who is coming for another tour of the United States next season, has won some of her greatest triumphs in Germany. Some strong tributes are appended:

This wonderfully gifted pianist, Gertrude Peppercorn, gave a concert yesterday evening in the Beethoven Hall. She appears to be one of the chosen out of the many who are called. Her playing is so healthy, so sure, and her interpretation so independent, she is carried along by the passionate temperament of a true born musician, which are all signs of the real artist.—Berlin Vocal Anzeiger.

Gertrude Peppercorn gave a concert yesterday in the Beethoven Hall with the Philharmonic Orchestra. Her program contained the piano concertos in A minor by Schumann, and in B flat minor by Tchaikowsky, also two solos by Chopin, placed between the larger works. Miss Peppercorn has a true musical nature. With the technique of a real virtuoso she conquered the piano part of both concertos with all imaginable brilliancy, at the same time, as far as the nature of her task would allow, she showed many commendable musical qualities. In her well worked out rendering of Chopin's C minor nocturne and F minor fantasia, she gave evidence of great taste and intelligence, for which, as also for her other performances she received warmest applause. Miss Peppercorn's achievements lead one to expect for her a most brilliant future.—Berliner Börsen Zeitung.

Gertrude Peppercorn gave Schumann's G minor sonata, op. 22, with all the splendor and richness of color which characterizes her powerful playing. Now in all the full swing of florid passage playing, now in dreamy earnestness of intention, but always held together by the framework of an eminent technique, the spirited work received the happiest interpretation at her hands.—Berliner Neueste Nachrichten, Berlin.

Gertrude Peppercorn, who gave a concert on the same evening in Beethoven Hall, with the assistance of the Philharmonic Orchestra, is one of the most gifted of our younger pianists. Miss Peppercorn plays from a full heart and is, therefore, so sympathetic. The height of her climaxes have a convincing power, a soaring inspiration, also an intensity of expression, a fervent eloquence, as if it were for a sacred cause. In working up to the climax, instead of collecting her strength, it seems to give out, more than it should; therefore, the necessary care cannot be given to the purely pianistic part, and we have to be content with mere indications of the meaning. But where her object is to reach the height and to endure to the last stroke, then Gertrude Peppercorn carries her audience into the sacred fields of art. I heard the C minor nocturne, the F minor fantasia of Chopin, and Tchaikowsky's B flat minor concerto.—Berliner Neueste Nachrichten.

In the Beethoven Hall on the same evening, we heard a young and very talented pianist, Gertrude Peppercorn, who is already favorably known to our public. The Chopin C minor nocturne and the F minor fantasia gained fresh life under her hands. But it was in the Tchaikowsky concerto that the concert giver showed her real originality; in this work the Philharmonic Orchestra was fairly inspired by her. She certainly had not to complain of a want of applause.—National Zeitung, Berlin.

One takes pleasure in her performances. In the G minor sonata of Schumann, G minor ballade of Chopin and a row of Liszt pieces she showed by means of her virtuoso, all embracing technique, so much musical understanding, temperament and signs of a remarkable personality that one has great hopes for her future.—Allgemeine Musik Zeitung, Berlin.

More Von Norden Criticisms.

Additional criticisms of Berrick von Norden's singing at the Convention of the Indiana Music Teachers' Association follow: (The convention was held at Frankfort, Ind., last month, and in a previous number THE MUSICAL COURIER published several paragraphs referring to Mr. von Norden's success.)

I was able to attend only three of the concerts, but even at that I could not well avoid hearing a tenor with four of them on the program. In fact, I heard two, Mr. von Norden and Mr. Miller. The former completely reversed the unfavorable impression made on the occasion of his appearance in this city with Madame Calvé. He proved, indeed, to be a remarkably able artist, and his work was especially enjoyable in compositions of the French and Italian schools. The voice is larger than it seemed at first hearing, and is produced with ease and certainty that makes listening a pleasure. The quality is rarely beautiful and is capable of a truly remarkable variation. He is sincerely musical, and except in one or two examples of the German lied, his interpretations were marked by abundant temperament and sterling musicianship.—Chicago Inter Ocean, July 1, 1906.

Mr. von Norden, as tenor, is in a class by himself. His mannerisms, method, enunciation and beautiful tone won for him the distinction of being the best card of the week. His songs in different languages were delightful, and intelligently given. He has been secured for a return engagement next year.—Frankfort Daily Crescent.



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AVIS: LE CORRESPONDANT DU "MUSICAL COURIER DE NEW YORK" NE FERA PLUS MENTION DESORMAIS D'AUCUN CONCERT, D'AUCUNE REPRESENTATION MUSICALE, POUR LESQUELS ON AURA OMIS DE LUI ENVOYER DES BILLETS A SON BUREAU.

LA REDACTION.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

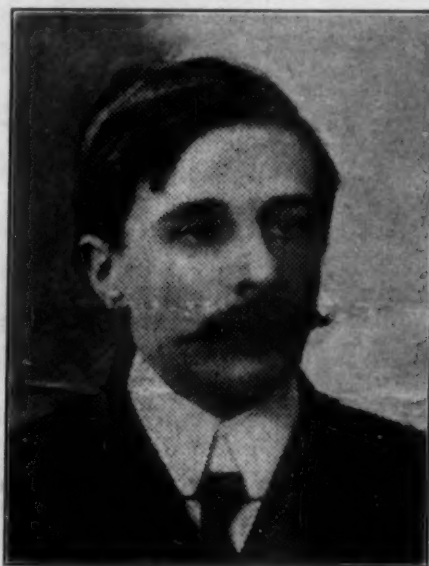
At the recent unveiling of the statue to the memory of Benjamin Godard, the following very interesting remarks were made by Henry Danvers, president of the executive committee, as to the origin of the movement to which the erection of the statue in question is due. He said that some five years ago the distinguished violinist Clerjot wrote an article for the *Presse Musicale*, entitled "Lamartine et Benjamin Godard," which attracted much attention. The writer received a letter of thanks from another, no less distinguished violinist, the composer's devoted sister, Magdeleine Godard. In consequence of the conversation which he had with Mlle. Godard, Clerjot published a pamphlet entitled "Benjamin Godard and His Works," at the close of which, in a spirit of prophecy, he wrote "I know the spot where Benjamin Godard's monument will be erected. The day is perhaps approaching when the people of France will honor at Paris the effigy of the mighty artist who embodied all that our nature possesses that is good, noble and generous."

A young sculptor, Fernand Chailloux, and the architect Louis Jaumin, who had been the joint authors of the monument to Pasteur, were picked out to execute the monument in question, and at the request of Clerjot and Mlle. Godard, Mr. Danvers was urged to become president of a committee to take charge of the work. This committee numbered among its members some of the best known artists of France. Among others, Massenet, Saint-Saëns and Théodore Dubois acted in concert to obtain from the Paris municipal authorities a fitting site for the statue, as well as a grant toward the expense of erecting it.

The site and the money were forthcoming. Everything seemed going on as well as could be desired, when the prospects of the monument were seriously injured by the death of the young sculptor at the very time when he was about to compete for the Grand Prix de Rome. This check was got over by accepting the services of another young sculptor, J. B. Champeil, himself a winner of the Prix de Rome, who undertook to carry out the design of his dead colleague. In order to secure the necessary funds an energetic campaign was undertaken, concerts were given, a subscription list was opened in the columns of a prominent journal, and finally to fittingly close the list the great inauguration opera performance took place, at which Marie Delna appeared to revive the triumphs she had formerly enjoyed in the role of La Vivandière, which she had originally created. The result of all is

that Paris is the richer by another monument to one of her artistic children.

On Friday evening at the Salle des Agriculteurs, Ludovic Breitner, the pianist, gave a concert in which he had the co-operation of Félicia Litvinne, the opera singer; Camille Saint-Saëns, pianist and composer, and a double string quartet with piano, as accompanists. The program contained the Edouard Schütt concerto for piano, performed in an interesting, conscientious manner by the concert giver. He also played the "Variations Symphoniques" of César Franck, creating a most favorable impression; and he appeared later in Saint-Saëns' "Caprice Arabe" and the "Rhapsodie d'Auvergne" with the composer at the other piano. Félicia Litvinne, who was in splendid form, interpreted several numbers in French from Schumann's "Dichterliebe." In the air from "Henry VIII," the great



M. DUMAS, PRIX DE RÔME.

(From the N. Y. Herald, Paris Edition.)

singer was accompanied by Saint-Saëns, its composer, and after many recalls, Mme. Litvinne and the author repeated the aria to the delight of an enthusiastic audience.

Mme. Hardy-Thé gave an enjoyable "soirée musicale" Saturday night at which Mlle. Carylna and the master of the house, Mm. Hardy-Thé, sang a pleasing program selected from the works of Mozart, Brahms, Massenet, Fauré and Camille Erlanger. Among the guests present were many distinguished lovers of the art of song.

A most successful concert was given at the Gaité Theatre for the benefit of the "Maison de retraite des comédiens," founded by Coquelin the elder. The chief features of the program were the great pianist, Francis

Planté, and the celebrated band of the Republican Guards under the leadership of M. Parès. On the program were the romance of the eighth concerto for piano, by Mozart; the Mendelssohn concerto in G minor, "Rhapsodie d'Auvergne" of Saint-Saëns, and a Tarantelle by Gottschalk, which were accompanied by the band. In addition M. Planté performed a number of piano soli, accompanied by thundering applause.

The "Prix de Rome" in composition has been awarded to young M. Dumas, who is twenty-one years of age and a pupil of M. Lenepven at the Conservatoire. Last year he won the second grand prize, this year carrying off the first.

There were five competitors for the sojourn at the Villa Medici in Rome, the other four being André Gailhard, son of the director of the Paris Opéra, also a pupil of Lenepven, who obtained the first "second grand prize"; M. Le Boucher, pupil of G. Fauré and Ch. Widor, secured the second "second grand prize"; M. Marsick and M. Mazellier completing the list.

In a recent issue of THE MUSICAL COURIER, date of June 13, your correspondent in his Paris letter, commented on the English language in song as follows: "Why is it that most American singers in Europe will so soon neglect and forget their own tongue? Surely the singing of good English is preferable to poor or indifferent German and French heard on all sides—and, next to the Italian, the English language for singing is as good as any language known, and more beautiful." Since the foregoing appeared in print the writer has received various communications on the subject, stating different reasons why singers abandon English on coming to Europe for study, and showing, too, why English fails to please when used by the average singer. Among the reasons for failure to please are cited the general lack of good pronunciation; the woeful neglect of the study of "diction"; the singing of English words with French or German voice production and other reasons along similar lines. But for these reasons, it is generally conceded that the English language, properly and distinctly pronounced, would be, next to the Italian, as good and as beautiful as any known—some correspondents going even further than this and contending that the English language for singing ranks with the Italian.

Now that discussion on a subject so near to intelligent singers and song writers has been started, I must ask the indulgence of the editor of THE MUSICAL COURIER and the allowance of space for quoting a couple from a number of interesting letters received:

Eleanor Everest Freer, a well known American song writer (member of the New York Manuscript Society, MacDowell Club of New York, League of American Pen Women, &c.), writes from Chicago:

"DEAR MR. DELMA-HEIDE—The question as to whether the English language was suitable to the classic song I have often heard discussed. After having made a serious study of the song literature of France, Germany and Italy, I can by personal and practical experience prove that no language is better adapted to singing than the English (when well pronounced), and as a practical demonstration will give you a list of some of our English lyrics which I have already set to music in songs, vocal trios and quar-

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tets. [Then follows the list of English lyrics referred to.—D. H.] * * * We have endless exquisite lyrics, old and modern; and as the Continental writers find inspiration only in their classic verse, so should all English and American composers of merit. This will then enable us to place English groups on our classic recital programs which will hold their own against foreign composers. Of course, we must speak our language well in order to sing it well—but with an artist this is accomplished before he appears before the public. Any language sung should be well pronounced."

The letter received from Mr. Campbell-Tipton, an excellent musician and song writer living in Paris, though a long one, is sufficiently interesting to be reproduced verbatim. It runs thus:

"DEAR MR. DELMA-HEIDE—I rejoiced inexpressively in reading your comment on the tendency of American singers in Europe to sing in French, Italian and German to the exclusion of their own language! This is a subject which has interested me for years, one on which I speak 'from the heart direct,' on which I feel most deeply. Immediately one agitates the question, however, American singers with most superficial reasoning jump to the conclusion that the tirade is made against their singing in any language but English. This is a foolish assumption, for, if singers think that a repertory of songs delivered in a variety of languages (usually with a faulty accent) adds anything to their distinction—by all means let them sing in as many languages as the long suffering public will stand. The objection is not made so much against the inclusion of other languages as to the exclusion of English, which, in the case of some of our American singers, really occurs from time to time. Now, the argument that we have not, as yet, a standard song literature in English, is not plausible, nor legitimate. Any singer can already find a sufficient repertory of American songs (and a few English) of a calibre certainly fully equal to that of the French, and to much, though not all, of the German. We have not an American composer who, as yet, may be classified as our American Schubert, or Schumann, or Brahms. Still, not everything written by even these composers is of by any means equal value; and while that trio of names is, to the singer, as magic, the discriminating composer cannot consent to the assumption that any one of their hundreds upon hundreds of songs are always unfailingly great. In many cases it is the literature which they have used which has endeared the works even to the Germans; and it is quantity, as well as quality, which has given to those men, and many others, their prestige as 'standard' song writers, whereas none of our American composers of higher calibre has as yet written a sufficient quantity of songs of high value to have arrived at that point of distinction.

"Nevertheless, every one of them has produced at least a few songs which are worthy of placement on a dignified song program; and the choice is sufficiently large for a singer never to be at a loss for a good English group, let aside even an entire English program. It, of course, would not be asked that American singers give recitals of exclusively English songs before a French or a German public. But for them to exclude English and sing two or three other languages is a characteristic at which it is not only 'to laugh'—it is to be heartily ashamed.

"The fact is, hosts of them learn diction in every language but their own! Some have, however, had sufficient intelligence to apply this knowledge to their own language with good results; but there are multitudes of them who have not sufficient resources within themselves to do this, and then they think they can even sing better in some other language.

"Many study exclusively the French method of tone production, with its application (naturally!) to the French language; and this method applied to our vernacular—or to any other tongue—is not satisfactory; it is essentially for the French language—not even for the Italian.

"In fact, the Italian probably lends itself to a satisfactory English diction more than any other language. Singers who have studied in France absorb many silly prejudices from their vocal instructors. Naturally, a 'chauviniste' race, like the French, will express a love for their own language to the exclusion of all others; many French people detest even the Italian language in song; and this national bias is quickly made known to the singing pupil, who absorbs all that the master has to express as authorized; whereas, if the singers were not proverbially such unconsciously bad musicians, they could give some distinguishing retorts in such cases which, while they might not feed the vocal instructor's vanity, would at any rate make him respect more fully the pupil's powers of discrimination. After all, unless singers are preparing themselves for a career in Continental opera, it should be a natural, healthy racial instinct in them to desire to sing best of all in the language to which they were born. And if one has the true poetic sense it will always be the language in which their own emotions can be more deeply expressed and (inevitably!) the one to which the listener's heart will unflinchingly respond.

"I know that there are some of this 'cult' of singers who will assume that I am writing from the viewpoint of an American composer, and not of the singer—who thinks it's awfully nice to go back to America with a foreign repertory, got up, parrot like, in 'the original,' and sung to American audiences, to the majority of whom it is as so much Choctaw.

"To these I would say that it might not be a bad idea for these singers to emulate the instrumentalists who are of any distinction and enter thoroughly into the study of composition; they would then find that, after thorough research into the underlying architecture, the harmonic basis, the regular or irregular melodic outline, the classical conventionalities, and the points of deviation from classical conventionalities, the distinctive marks of deviation in modern harmonization as opposed to the old harmonic scheme of 'resolution,' and so on, ad infinitum, they might find that their artistic scope would not only be enlarged, but that they would interpret song literature with an authority of which they never even dreamt of yore; and they would then find that there were tedious conventionalities in even such masters as the heretofore mentioned German trio, while as to much of the French song literature, it would become as 'tinkling cymbals and sounding brass,' and that, all told, considering our musical youth and that we are merely beginning to obtain a serious introduction into the general musical world, we are not doing badly by any means. English literature, both in prose and poetry, is more complete and exhaustive than any other, and two Americans—Whitman and Poe—have had their imitators galore even in Continental Europe; their influence is felt to this day. Our language is replete with vowels of a quality quite as easy of tone production as French or German; and we do not even want to adopt the morotonous slighting of the consonant of which the French are so fond, and by which an intensely dramatic thought never obtains a deeply significant character in French; and on the other hand the consonants are not so replete as to make a 'singing legato' a virtual impossibility, as in the German tongue. In conclusion, let me say, that at a recent recital, where the diction of the singers was good in all languages, including English; it was a noticeable fact, however, that the number which produced the greatest enthusiasm was an American song sung in English. It was perhaps this fact which was responsible for your eloquent commentary on the same subject.

"With apologies for writing so extensively, but with firm conviction that it is a point of discussion well taken, I am, &c."

The postscript continues: "The time will come when American fashionables may have sufficient strength of artistic conviction to patronize opera also in the vernacular, as in France, Germany and Italy, instead of adhering to the inartistic, superficial custom still extant in England, of its obliteration. Aside from the fact that the American female voice is today the best in the world, there would be no hindrance to having some of the best vocal material in Europe as well, for the opera singers in America are relatively too well paid to let the chance slip, even then, of an American engagement, once the Continental singer found there was no alternative. The recent superb and dignified translations of Wagner into English have shown beyond question the feasibility of this, once the people firmly demand it."

DELMA-HEIDE.

Frieda Stender at the Saengerfest and Tarrytown.

The following reviews on the recent Saengerfest in Newark, N. J., and the concert of the Tarrytown Philharmonic Society, refer to Frieda Stender's success at the concerts:

"* * * But by universal consent, Frieda Stender and Cecil James were the bright, particular stars of the evening. * * * But a great opportunity came to Miss Stender in her rendering, 'Tis the Last Rose of Summer,' and her charming interpretation of it won a great triumph. It was such an ovation to the melody and spirit of her song as must have touched her heart. This ballad is well suited to a voice full of bewitching melody as of the music of rippling water and the songs of birds, and instinct with tender sentiment.—Tarrytown Argus, June 23, 1906.

Miss Stender, who made such a profound impression in February, gave unqualified joy to all who heard her. Her voice, her enunciation, her vocal skill, her birdlike flexibility—all shone out with a brilliance almost dazzling.—Tarrytown News, June 22, 1906.

Miss Frieda Stender, whom nature has blessed with such a rich voice, gave a performance which deserves the highest praise from an artistic standpoint. She sang the aria, "Wie nahe mir der Schlummer," from Weber's "Freischütz," as well as the songs, "Ich liebe dich allein," by Fred C. Mayer, and the "Serenade," Moszkowski, in a faultless manner. Her powerful organ reached the farthest corners, even the far away gallery where press representatives were seated, so that they were able to follow the fine shadings of her singing—and that is saying a good deal.—(Translation) New York Staats Zeitung, July 4, 1906.

Frieda Stender sang the aria of Agathe from "Der Freischütz," and as her second number songs from Fred C. Mayer and Moszkowski. It was easy for her to fill the immense hall with her voice, which is powerful, but still of sympathetic timbre, and she received great applause, which was well earned. Technically, Miss Stender's voice is well trained, and especially the high head notes respond easily, even to the softest pianissimo; besides this, the artist possesses a great deal of temperament.—(Translation) New York Morgen Journal, July 4, 1906.

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CHARLTON'S ARTISTS FOR NEXT SEASON.

Madame Galski is expected to arrive from Europe early in October, and she will be available for concert and recital up to the last of December, when she plans to return to Germany for the remainder of the year to fill important operatic engagements. It is three years since Galski severed her connection with the Conried forces and announced her intention of devoting herself to concert. Under Mr. Charlton's management she made a transcontinental tour which was so unqualifiedly successful that a second and much longer tour was undertaken last year. The repeated demands for the famous singer have been responsible for her determination to try the unusual experiment of undertaking a third American tour without a season intervening, but the success of the venture is already assured.

At the conclusion of her season with the Metropolitan forces, Madame Sembrich will make an extended tour under Mr. Charlton's direction, an itinerary to include thirty-five appearances having been planned.

Mr. Damrosch and the New York Symphony Orchestra will make several tours in the course of the season, the first to be in October and the second in January, while plans for an extended spring tour are already under consideration. For twenty years Mr. Damrosch has been spreading the gospel of music in America, and few musicians have done more to popularize the works of Richard Wagner.

The successes which Francis Macmillen, the young American violinist, has been scoring in England and on the Continent for the past three seasons, justify the expectation that this youthful artist's first American tour will arouse widespread interest.

Madame Antoinette Szumowska, who comes under the Charlton management this season, has been heard in the principal centres of Europe and America for several years, and her work is well known to all musicians. In addition to being heard in recital this season, Madame Szumowska will appear as a member of the Adamowski Trio with T. Adamowski, violinist, and Joseph Adamowski, 'cellist.

Music lovers generally will be interested in the announcement that David Bispham, contrary to expectations, will devote the fore part of his season to concert work. Early in 1907 Mr. Bispham will make his appearance in "The Vicar of Wakefield," a romantic opera by Liza Lehmann, book by Laurence Hausman; but until that time he will be available for recital and oratorio—a determination that is bound to cause general satisfaction.

Two artists whose past two seasons have been especially successful are Elsa Ruegger, the Belgian 'cellist, and Marie Nichols, the young Boston violinist. Both of these talented musicians will be heard under the Charlton management again. News about Miss Ruegger will be found elsewhere in this issue of THE MUSICAL COURIER. Miss Nichols, accompanied by Isabelle Moore, will make a tour of the South and Middle West.

So great was the favor with which the quartet present-

ing "The Shakespeare Cycle" was received last season, that Mr. Charlton has decided to offer his singers again in Grace Wassall's charming work and in other well known song cycles, such as "The Persian Garden," "The Daisy Chain" and Ethelbert Nevin's "The Quest." The personnel of this organization will be the same as last year, with the exception of Bispham, in whose place will be Francis Rogers. The other members of the Cycle Quartet are: Mme. Shotwell-Piper, Mme. Katharine Fisk and Kelley Cole. The accompanist will again be Ethel Cave-Cole. In addition to appearing with the Cycle Quartet, each of these artists will be heard individually in recital and concert.

Other additions to the Charlton list this season include William Harper, basso; Mary Hissem de Moss, soprano, and Alice Sovereign, contralto.

Mary Hissem de Moss is known as one of the best equipped sopranos in the concert and oratorio field. She has filled repeated engagements with leading clubs and societies, and her triumphs have been many. She possesses a delightful personality in addition to a voice of unusual purity and sweetness.

Mr. Charlton considers himself particularly fortunate in being able to offer the services of Alice Sovereign. Through her church singing in Pittsburg, this brilliant young singer first came into prominence, and her fame has spread rapidly. Such distinguished authorities as Mme. Schumann-Heink and Signor Campanari have predicted a place for her among the foremost singers of the world.

An artist who ranks in importance with the most distinguished on Mr. Charlton's list is Ellison van Hoose. It is in the field of recital that this tenor purposes to devote his efforts largely this season, though he will also be heard in concert and oratorio.

Hambourg's Last London Recital.

The following criticisms from the English press refer to Mark Hambourg's last recital at Queen's Hall London:

On Saturday afternoon, Mark Hambourg, at the Queen's Hall, gave a piano recital which created something of a furore among his audience. Certainly he played magnificently, and we don't use the term in any conventional manner, nor do we wish to express thereby that he was just in his ordinary form. So far as we are aware, he has never played with such spirit, such fine and such poetic excellence. * * * That which struck us as particularly great about his playing was the combination of a stupendous technique with an intensely deep musical feeling. In the study of Chopin in F minor, which he played as a second encore, he simply carried you away by his marvelous accomplishment from each point of view, namely, technique and artistic feeling. In Rubinstein's staccato study he again disarmed all sort of criticism by the amazing sense of construction with which he dealt with the composition. Again in Beethoven's sonata, usually known by the title of "Moonlight," he went into the depths of its poetry and brought from it so marvelous a rendering that one seemed to have no standard with which to compare him. At the end he was recalled no less than eight times. His sense of rhythm in music, indeed, that is to say, in realizing the art which he chose to interpret in waves of feeling rather than in momentary ebullitions of emotion, proclaimed him to be among those great and sound artists whose sanity never per-

mits them to lose their sense of poetry, and whose actual manual accomplishments never allows them to play from any hard or fast points of view.—Fall Mail Gazette, June 18, 1906.

He played a Schumann selection with a very just appreciation of the poetical qualities of that composer's genius, particularly as regards "Der Vogel als Prophet," which was given with incomparable delicacy, while the toccata in C gave him an opportunity for a display of transcendental technic. He was admirable in Chopin, too, playing the berceuse with real tenderness, and dashing off the study on the black keys with such astonishing brilliancy and lightness of touch that an encore was inevitable.—London Globe, June 18, 1906.

Mr. Hambourg commands the piano with the mind of an autocrat who brooks no questioning, but exacts the fulfilment of his will.—London Referee, June 17, 1906.

His wonderful popularity was attested not only by the size, but also by the enthusiasm of his audience.—Scotsman, June 18, 1906.

If there were still any doubt as to Mr. Hambourg's position among the foremost pianists of today, his performance this afternoon of these works must have convinced the most skeptical.—Yorkshire Herald, June 18, 1906.

Pianists who can fill Queen's Hall at the present day may be counted on the fingers of one hand. Mark Hambourg is undoubtedly in that select category, and his recital yesterday was attended by a very large audience. Enthusiasm reigned supreme and laurel wreaths were plentiful.—Manchester Courier, June 18, 1906.

Mark Hambourg, one of the most popular pianists of the day, drew a large audience to Queen's Hall, and won cheers and wreaths and every kind of enthusiasm.—Aberdeen Free Press, June 18, 1906.

Mark Hambourg may very well have been satisfied with the cheers, the wreaths, and all the other signs of extraordinary enthusiasm which fell to his lot yesterday. He once again proved, and more emphatically than ever, that he is one of the very few pianists today who can, unaided, fill the Queen's Hall. One salutes then, this tremendous talent.—London Sunday Times, June 17, 1906.

At each recital this gifted pianist substantiates the general verdict that he is entitled to rank with the leading pianists of all times.—London Evening Standard, June 16, 1906.

In theory, nobody objects to pianistic lava streams and earthquakes more strongly than I do; but my objections vanish before the force of his personality, and his playing gives me intense pleasure. And it is the same with a great many others, and the result is that there are few, if any, pianists who can move an audience as he does.—London World, June 19, 1906.

Rudolph Krasselt, formerly first 'cellist of the Boston Symphony Orchestra, has just accepted the position of solo 'cellist at the Danzig Opera. At present Krasselt is assisting at the Bayreuth rehearsals, and will be solo 'cellist there during the festival.

The International Musical Society will institute its second annual congress at Basle (Switzerland) from September 25 to September 27.



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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts this season just ending and scored sufficient success to be re-engaged in several places for a recital next season.

ISABELLE

BOUTON

Plans for the Worcester Festival.

The board of governors of the Worcester Music Festival for 1906 has made its preliminary announcement, which is the forty-ninth annual, and which takes place this year the first week in October, one week later than heretofore. The works decided upon are Handel's "Israel in Egypt" as the principal oratorio work, to be given on the night of Wednesday, October 3; and for Thursday night Verdi's "Manzoni Requiem" and Brahms' "Song of Destiny" make up the program. The artists announced for the "Requiem" are Louise Ormsby, soprano; Isabelle Bouton, mezzo soprano, and Frederic Martin, basso. Mr. Martin sang at the 1904 festival, and Madame Bouton was one of the principal artists of the festival of 1905. The Boston Symphony Orchestra has been engaged and the conductors will be W. Wallace Goodrich and Franz Kneisel, the same as last year. Rehearsals for the oratorio, Verdi's "Requiem" and "Song of Destiny" have been in progress during the winter, and will be again taken up in September, following the summer vacation. The artists for artists' night have not yet been announced, with the exception of Bessie Bell Collier, a favorite pupil of Kneisel, who will play a short violin solo. Miss Collier is not the festival violinist, but on account of her marked ability and progress during the past few years it has been decided to give her a place in the artists' night program. A MacDowell suite and a César Franck symphony will be given during the week.

The festival book will be edited this year by Arthur L. Curry, of Newton Highlands. He wrote the orchestral work "Blomidon" for the 1902 festival, which was afterward given at the St. Louis Exposition.

Libraries of the World.

JULY 12, 1906.

To The Musical Courier:

You would confer a big favor on the undersigned by stating in THE MUSICAL COURIER where a list may be procured of all the libraries in the world. Said undersigned has already: Year Book, Library Association of Great Britain (1905); Handbook, Library Association U. S. A. (1905); Public, Social and School Libraries, U. S. A., Bu-

reau of Education, Washington (1904); List of Private Libraries, U. S. A. and Canada (G. Hedeler, Leipzig, 1897.)

JOHN TOWERS,

Musical Art Building, St. Louis, Mo.

Mary De Moss Going to Europe.

Mary Hissem de Moss, the popular soprano, will sail on the steamer Deutschland, July 26, to attend the Bayreuth Festival, also those at Munich and Salzburg. Berlin, Dresden, Leipzig, Cologne and Vienna are some of the cities she will visit. Mrs. de Moss has had an arduous season, what with her many concert, oratorio and recital engagements; besides these she has regularly filled the position of solo soprano in the Fifth Avenue Presbyterian Church, and sang Sunday evenings in a prominent suburban church, her combined salaries amounting to something like that paid United States Congressmen.

Martin's Engagements.

Basso Frederic Martin has thus early been engaged or re-engaged for the following important appearances for next season: Worcester Festival, in Verdi's "Requiem," his third appearance at these festivals; "The Messiah," with the Boston Handel and Haydn Society, December 23, his third appearance with this society; "St. Paul," with Salem Oratorio Society, January, 1907. The Martins are spending the summer on the shore of Rhode Island and Connecticut fishing, boating, automobiling, and last and most important, studying.

Hamlin and Family Going Abroad.

George Hamlin, the American tenor, and his family, will sail for Europe July 24 on the steamer Moltke. After a few weeks in Italy the singer will visit the Tyrol and Nuremberg, and attend some of the late August performances of the Wagner Festival at Bayreuth, and later the Mozart Festival at Munich. While abroad Mr. Hamlin will have his headquarters in Berlin. He will fill concert engagements in Germany from September to January, 1907. Soon after the New Year, the artist will return to the United States for an extended tour of recitals and concerts.

Thomson to Play Thirty Concerts.

A cable dispatch from Mr. Charlton, now in Europe, announces that negotiations have been concluded for an American tour by César Thomson, the famous Belgian violinist. It is some years since this distinguished artist visited the United States, but the furor that his playing created is well remembered. A teacher of note, as well as a virtuoso of wonderful attainments, Thomson's name is a familiar one to musicians the world over, and his proposed tour is bound to awaken tremendous interest. There will be but thirty appearances, beginning January 1.

Musical Progress in the West.

That the Sisters of the Pacific Coast are keeping pace with the musical world is demonstrated by the fact that they have engaged the services of Kenneth M. Bradley, director of the Bush Temple Conservatory, of Chicago, to conduct a normal class at St. Mary's Academy and College at Portland Ore. They are indeed fortunate in securing so able a man, as there are very few people in the United States who could give the same amount of work in so short a time. Mr. Bradley will leave for Portland the day he closes his normal class, which is now in session in Chicago.

Schenck for New Orleans.

It has been reported that Elliott Schenck is going to New Orleans next season as one of the conductors of the San Carlo Opera Company. Last winter, and the winter before last, Schenck conducted Wagnerian operas in New Orleans with the Savage English Grand Opera Company. Both seasons the young American director made an impression that influenced musical people and opera enthusiasts, for he was invited to conduct a performance of "The Valkyrie" with the combined forces of the Savage Company and the regular French Company.

Alys Bateman to Sing at Harrogate.

Alys Bateman, the English soprano, who will be in the United States at the end of this year under the management of Haensel & Jones, is engaged to sing at Harrogate, England, August 25, with Herbert Witherspoon, the celebrated American basso.

MARY HISSEM



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SPENCER T. DRIGGS

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The picture of a comic-opera composer has been hung in a New York clubhouse. We thought that hanging for thievery had long ago been abolished.

Dr. FELIX GOTTHELF, a well known German critic, has just written an opera called "Mahadeva." Imagine an American critic writing anything save his "criticisms" and "annotations."

EXCLUSIVE cable news of interest to all violoncellists has been received by THE MUSICAL COURIER to the effect that Prof. Julius Klengel will leave the Leipsic Conservatorium in order to settle in Frankfurt as the successor of Prof. Hugo Becker. Klengel will also be 'cellist of the famous Museum Quartet in Frankfurt, and Felix Berber (succeeding Prof. Hugo Heermann at the Hoch Conservatory) will be its first violin and leader.

THE qualified statement published last week in these columns to the effect that Puccini might come here to supervise the rehearsals of "Madam Butterfly" at the Metropolitan can now be made definite. He will come for that purpose, and will receive a fee of £1,000=\$5,000 for it. The Muck news, the St. Saëns news and the Puccini news are three of the most important musical items published of late, and they were all made known to the world exclusively by THE MUSICAL COURIER.

IN the next issue of THE MUSICAL COURIER there will be an article on Joseph Joachim, in commemoration of his seventy-fifth birthday, by Arthur M. Abell. This will be the first complete biographical sketch ever published in America on the Nestor of violinists, and it will be illustrated with portraits of the master at all ages from seven to seventy-five, showing him at the time of his debut as a child, when with Mendelssohn at the age of twelve, as concert master in Weimar under Liszt at twenty-one, when in Hannover, age thirty-five, and later pictures down to the present time. In the article some interesting criticisms of Joachim, written during the fifties and sixties, when in the heyday of his powers (by Hanslick and others) will be quoted.

OUR Berlin letter of this week contains an interesting and impartial sketch of Dr. Carl Muck, who will lead the Boston Symphony Orchestra next season. From the same source of information also it may be seen that Dr. Muck has signed a new contract with the Berlin Opera, agreeing to go back there after the expiration of his year in Boston. It remains to be seen whether the Hub and Muck will fall in love with each other sufficiently to induce the Doctor to look askance at his Berlin contract after his year is up. Such things have been known to happen ere this, for the atmosphere of America is peculiar in its physical and moral effect on the average European. German contracts assume an altogether different aspect after the contracted one has received some of the actual coin of the realm over here; the Imperial Eagle on the contract fades in importance and size as the so-called "double-eagle," or American twenty-dollar gold piece, looms large and larger. Of course this will sound like rank heresy to Dr. Muck when he reads it, but vast experience in such matters has made THE MUSICAL COURIER an excellent, even if slightly cynical, prophet.

It is by far too early in the new season to prophesy accurately what New York will be vouchsafed in the way of virtuoso importations from Europe during 1906-07. With managers the wish is often father to the thought, and sometimes, too, the wish is larger than the pocketbook. Frequently proud announcements are made in the spring and summer, which turn to water long before the autumn rains begin. The "preliminary contracts" (usually options) are signed with enthusiasm by the same manager in April who in September would not spend a dollar for a cable to say: "Option declined." In such a case the manager has been feeling the "inland pulse" during the summer, and has found that his "great attraction" does not attract at all—that is, in guaranteed amounts large enough to make the tour profitable. Of course managers are justified in protecting themselves and their clients, and the managerial pursuit today has become systematized and scientific, like every other branch of business. All things considered, therefore, and viewing the list of "coming" great ones as ultra-conservatively as possible, it appears probable that the foreign artists most likely to be heard here next season (outside of our two operas) are Rosenthal, Lhevinne, Gabrilowitsch, Neitzel, St. Saëns, Kubelik, Hartmann, César Thomson, Leoncavallo and Hegedüs. Ysaye will not come to America next season, as private cable advices inform his manager.

EDITORIAL PARAGRAPHS FROM PARIS.

PARIS, July 5, 1906.

Still another of Europe's important musical personages is to visit America next season and this time to instal the production at the Metropolitan of Berlioz's "La Damnation de Faust" with scenery and adjuncts, such as a flying ballet in the part of the "Danse des sylphes." Raoul Gunsbourg, the famous impresario of Monte Carlo who, notwithstanding the opposition of a large musical element which considers the Gunsbourg adaptation a profanation of Berlioz, has made an immense success with the representation given in many cities, believes that the same kind of reception awaits his venture in our country.

It is thus that besides Saint-Saëns and Puccini, Gunsbourg will be among America's musical guests. The Metropolitan has also secured Lina Cavalliera, the Italian soprano, who performs in "Fedora" and other late operas. She made a hit here during the Italian season with Caruso in that opera and also succeeded in "Adriana Lecouvreur" and as Mimi in "La Bohème."

Maurice Grau.

Maurice Grau is living quietly at Croissy, his summer villa near here. All the rumors about Mr. Grau's return to America on business missions are out of place. If he visits our country again it will be merely for pleasure.

Mr. Grau recently discussed opera in New York from a box office view-point—about the only possible view-point, and it is his opinion that our glorious cosmopolis will not be able to endure two grand opera companies; that while it may appear that there are many millionaires who are prepared to support one of two grand foreign opera schemes yet that there are not the operative supporting elements for two contemporaneous troupes.

During Mr. Grau's régime it cost, on an average, \$45,000 a week to give opera; it now costs over \$50,000 a week. The rivalry between the two schemes has driven upward the demands of the European singers in opera so that the cost of production will advance still more and it may be possible that a month of opera will cost at the Metropolitan about \$250,000—six months, \$1,500,000. Oscar Hammerstein has not yet rounded off his scheme, but he pays Melba for ten performances \$25,000, and other renowned singers such as Bonci and Renaud get large fees. No one can estimate Hammerstein's costs until he gets nearer to the estimate himself. Cleofante Campanini is a model opera conductor and cannot be had for a song. All these large fees make large averages per week.

These matters are well known to Maurice Grau and his statement that two expensive grand opera schemes on the foreign basis will not be able to live in New York at the same time has more value from a financial point of view than any other I can quote.

Mr. Savage, who has the English rights for Puccini's "Madam Butterfly," operates opera on an entirely different basis and utilizes his forces every day in the week. He has engaged a Buda Pesth singer who is reported to be remarkably gifted. Some one here recently said: "If Covent Garden

were to adopt the English language that would end German, Italian and French texts in New York." Before Mr. Savage gets through, the English text will have become the fashionable text in America. New York is not the musical force in our country. It is in the West where the great musical movement is gathering its strength. New York is merely a reflex of Europe in music; the West is doing original work. There is no reason why New York should not, as the entrepot of foreign music give us the best from here and all parts of Europe; but the West will finally present us with the original American musical thought. Take a glance at the men from the West who are working out a problem in Europe, such composers as Carl Busch, Hugo Kaun, Stillman Kelly, Bird and others. All of these finally discarded New York and abide here as from the West. Mr. Savage supplies that very West with opera in the vernacular and his work will eventually bring about the reform through which American composition will rise to a classical level.

Where?

Where are the musicians who have been engaged to play or to sing in America, where are they going to play and to sing? There are many artists in Europe who are anxious to go to America and some—in fact, many, seem to be going over the pond to sing, play and otherwise conduct themselves and others. One thing is sure and that is that they will positively not succeed unless they are properly managed and not one in one hundred conceives even what management of musical artists in America signifies, what its complications are and how essential its role is if the artist is to play the role successfully.

In Europe the business of management is a far different affair. In the first place, the fees are much smaller and engagements are consequently more readily obtained. Besides this, in some parts of Europe the artists themselves pay to be heard and in London and Paris and Berlin many, if not most, artists give concerts and recitals on their own account and suffer the losses, for in most cases there are losses generally.

The London season shows hundreds of concerts and recitals in that city with losses to the artists of from \$125 to \$500 each. The tickets are given away, as the concerts or recitals are held merely to secure newspaper notices, and frequently the critics are unable to attend, there being so many events, and then there are not even the much desired newspaper notices—destined for the pages of THE MUSICAL COURIER—to show how the artists were received by the London press.

When these very artists are then asked "How about America?" they at once demand a large fee and a deposit as a guarantee.

What I would like to know, as an American who understands the conditions somewhat, is, how are these many westbound artistic passengers to get their American engagements and their deposit? Who will do it? The American managers will not do it. Most people know that these resplendent

London events were only of the deadhead kind and hence America will not pay largely for that which Europe heard free of charge. Many of these London debuts are absolute wastes and if the artists would take their money spent for these London and Paris and Berlin debuts and invest it so that they could become known in America they would secure engagements in our country and for money too, whereas now not one in fifty of the London debutants is ever able to secure an offer from us—for they are not known and hence represent no capital to the American manager.

Take artists who are well known in America, artists who understood how to make themselves known in America and you will find that every American manager is anxious to take them. See Rosenthal! Every American manager wanted him. See Harold Bauer! Every American manager wants him. So it is with Ysaye, with De Pachmann, with Pugno, with Petschnikoff, with Bispham, with Schumann-Heink, with Kreisler, with a dozen more.

But the artists who are not known in America are of no value to American managers and hence receive no offers no matter if they do give expensive London or Paris recitals. If they took that money and invested it in making themselves known in America the offers would come. Nobody in America reads what London, Berlin or Paris or Swinemünde or Squillace papers print about artists because no one reads the papers of Europe. After all, when these European papers print notices about musicians or musical artists America only learns of it when the notices are reprinted in THE MUSICAL COURIER. By that time the artists have already expended most of their resources. Of course, those artists who do not have their notices sent broadcast through this paper are never known in America. The circulation of THE MUSICAL COURIER in Europe is so extensive that artists use the paper to become better known in Europe, leaving the American question entirely aside. But for America it is not only imperative for an artist to be known; it is a part of his very artistic life. The European artist fears that advertising injures him in the artistic circles. He acts on that theory and keeps his income down to nearly nothing. Kubelik's success here in Paris was due to the tremendous, the clever advertising of his manager, and that one case puts an end to all attempts that are made to try to convince me that advertising does not pay an artist in Europe. The only financially successful artists in Europe are those who advertise and particularly those who have learned the art in America, for advertising is as great an art as any other; it is not only an art, it is what music is, an art and a science and it is a most dignified art if pursued with the same sense of proportion, the same skill in judgment, the same deference to atmosphere and environment and the same reverence for self respect and personal ambition as other arts are.

Advertising can be degraded just as painting and music have been and are degraded. It can be made an undignified scramble or a blatant proclamation;

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a demonstration of senseless egotism or a colorless imitation. But if treated as an art, it can be made a medium of expression, and besides that, a medium of intercommunication through publicity by means of which genius can become rapidly appreciated and talent quickly advanced. From the subjective point of view it can be developed into a modern device of tremendous educational power and it can be made the best vehicle for the transmission of truth to the whole human race. Very few persons have as yet awakened to the enormous perspective of this modern science, and its development is due almost wholly to the quick perceptive quality of the American mind, which at once grasped the philosophy, the content of its purpose and aim. It is now beginning to be understood in Europe better than heretofore and its virtues are silently appreciated by many who still fear, for social reasons, to admit their adherence to its laws.

Jean de Reszke and Frank King Clark.

Quite a number of American singers who have been coming to Paris to pursue their studies have brought letters of introduction from the critic of the New York Tribune and other New York daily papers to Jean de Reszke in order to secure standing with M. de Reszke, who counts the New York critics among his best friends and properly so. This means of introducing American candidates to that eminent artist has finally become known to many of the French resident singing teachers, whose eyes are also upon America, looking towards the land

of dollars for voices, and there is considerable agitation here on this subject. If this continues, they argue, the whole American contingent of pupils will be lost to them, for it will simmer down to two vocal teachers, Frank King Clark being the one and Jean de Reszke with his tremendous pull in America and the active aid of a number of New York daily paper critics, the other.

Mr. Clark's success is one of the marvels of musical Paris and Europe generally. I think it is about five years ago that he came here unannounced, opened a studio and began to give lessons in singing, in real voice-making, in vocal production and this week he took possession of a private "hotel," as large separate residences are called here, where he constructed a great vaulted studio in which voices could expand and be tested under expert judgment. I have never seen or heard of a studio of such proportions, such dimensions, such architectural beauty and acoustic value, nor can it be duplicated anywhere. In addition, Mr. Clark has arranged a smaller studio, where an assistant gives special lessons in French diction for special purposes. I believe every hour for every day for months ahead is filled and there are many applicants awaiting admission, applicants from all sections of the globe, for Frank King Clark's admitted mastery of the voice problem does not limit his clientele to the United States; he has pupils from the world over. Naturally Americans and English speaking pupils derive an immense advantage through Mr.

Clark's intimate familiarity with American and English musical theories and general vocal methods prevailing in the English speaking lands. Adding to these his experiences here in Paris and the opportunities his standing here in the artistic world offer him we can quickly grasp what it means to be under his professional control and how great the advancement must be for those who can appreciate and grasp such universal conditions.

Frank King Clark has always been a great admirer of the artist Jean de Reszke and to all Americans it must be a source of national pride that his name and work are now so closely allied in the Parisian artistic community with the name and work of the great tenor, for I hear of these two names constantly in conjunction here in Paris when the voice and its training are discussed by the musically intelligent. Jean de Reszke's vocal school is also enjoying a prosperity similar to that enjoyed by Frank King Clark's studio and while the New York, Chicago, Boston, Philadelphia, Washington, Cincinnati, St. Louis, Milwaukee, Indianapolis, Cleveland, Buffalo, Pittsburg and other singing teachers may view somewhat askance the desire of the New York daily newspaper critics to send pupils to Jean de Reszke I believe that such a view would be somewhat limited from the fact that M. de Reszke was for many years an American visitor and made many fast friends in our country and always expressed his admiration for its institutions. Frank King Clark has never entered any protest



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against the course of the New York daily paper critics who are recommending pupils to M. de Reszke, first because he greatly admires the latter and next because he feels that his own success should be based upon the merits of his own system here in a foreign country. Mr. Clark believes in the cultivation of the international spirit and as he has pupils from all parts of the globe he feels that this, in itself, is a tribute to American artistic taste and discretion and that M. de Reszke occupies a similar position. There are many musical people in America who are recommending Mr. Clark as the proper teacher and hence he is actually in the same predicament M. de Reszke finds himself and is as overwhelmed with pupils and with applicants as the latter is.

The element which is disturbed here consists of the old line of French singing teachers who are not only amazed at the great inroads so suddenly made by Frank King Clark and Jean de Reszke but alarmed at the prospect of a still larger expansion of the scheme. The chief support of these teachers is America. Most of them cannot explain in English what the pupil should know. Many of these teachers have failed to produce great pupils and many Americans find that, in order to understand the basic laws of their art they must be instructed by men who speak the language—the English language—through which the technical points are made intelligible. Jean de Reszke and Frank King Clark can do this and this is the source of the additional agitation among Paris vocal teachers looking for American pupils.

The artistic studio of Frank King Clark is the present theme among the wide-awake musicians and pupils of Paris. The thought and taste expended upon the construction and decoration of this unique hall, as it must be termed, represent an elevated theory of art, complementary to the art of music and it therefore is exactly adapted to the spirit pre-

vailing here in artistic circles where the commonplace and the garish and the vulgar in taste are tabooed. Mr. Clark has exhibited excellent ideas in all directions in the creation of this temple of music and every American interested in music is sure to make a pilgrimage to the Clark studio to see what a singing studio should be. How he is to accommodate the large number of pupils and applicants I fail to understand. He gives lessons every day, all day long and far into the night; if he were not a Hercules he could not think of doing this amazing work.

Mr. Spanuth in Berlin.

Mr. Spanuth, music critic of the New York Staatszeitung, has been transferred to Berlin, Germany, to represent that paper there as general correspondent, at a salary of 5,000 marks a year; he will be enabled to earn another 5,000 marks annually and will therefore, in time, enjoy an income of 10,000 marks, equivalent to \$2,500 a year, but equivalent to \$5,000 a year in Berlin.

This is far ahead of anything Mr. Spanuth could have earned in New York merely as a critic and teacher and therefore represents a distinct advancement. Mr. Spanuth was originally a photographer in Hanover somewhere, but his love for music drove him into the art through natural impulse and after a residence in one of the Rhine cities he came to America, settled in Milwaukee as a teacher and about twenty odd years ago visited New York and played Raff's concerto at Steinway Hall. The critics did not seem to approve of his play, his touch, and his interpretation, and he thereupon settled in New York himself and became one of them. He stood far above the Tribune, Times and Sun critics as a musician and judge, and his judgment furthermore was based upon actual knowledge and did not depend upon hasty booklore or investigation. He gave many pointers to the above critics when con-

certs and operas were in progress and they will miss him sadly.

I learn that he is projecting a scheme in Berlin to purchase from Otto Lessmann the Allgemeine Musik Zeitung for 125,000 marks cash. Mr. Spanuth may be able to raise this sum among his friends in Berlin and then he will be able to demonstrate whether a musical journal can be conducted without commercial principles, and whether he is also provided with that rare gift, a gift which after all seems more important than absolute pitch. He has absolute pitch, which none of his colleagues in New York possess, but they, at least, have the commercial instincts highly developed and will be wealthy men in a half century or so. If Mr. Spanuth can now raise 125,000 marks in Berlin and purchase the musical journal mentioned above and make it a greater success he will make his old New York colleagues look like "thirty cents" business men in comparison.

Bad America.

Just now the people are surprised at the revelations of corruption in bad America and it must make all of us sad to think that America is not the only bad country. Here is an article from the London "World's Work" and while it is not refreshing it is at least grave in its aspersions:

Houses are watched where there is sickness, and directly the front window blinds are drawn down there is a miserable tout on the doorstep with some undertaker's card in his hand, and an oily word of sympathy mingled with a request for the job on his tongue. Into this wretched business, policemen, nurses, midwives, cabmen *et id genus omne*, are drawn by the holding out of a fee. Nor is this the worst of the business. As we know, there are many deaths every week in hospitals and workhouse infirmaries, cases of death, too, that call for the coroner's intervention, and that can only find burial on his certificate; and for these

HERBERT WITHERSPOON, Bass

EXCERPTS FROM PRESS NOTICES OF LONDON RECITAL OF JUNE 21, 1906:

MR. HERBERT WITHERSPOON.

In addition to musical temperament and a fine voice, Herbert Witherspoon has an unusual intellectual and emotional equipment, as well as that apparently rare attribute amongst excellent musicians, a sense of humor. It need not be added, therefore, that at his singing recital at the Bechstein Hall on Thursday afternoon he afforded two hours' keen enjoyment to an audience largely composed of well known musicians. This was comprised in four parts: the first section was made up of "Old Airs and Songs." The first of these, the "Gute Nacht" aria from Bach's cantata for the sixteenth Sunday after Trinity, was sung with just the quietude and undercurrent of religious fervor which the music demands. Of the second part, "Classical and Modern Songs in German," including lyrics by Peter Cornelius, Frank van der Stucken, Hugo Wolf, Schubert, and Hans Hermann, special mention may be made of the dramatic, and at the same time tender pathos, with which the singer imbued Schubert's "Gruppe aus dem Tartarus." Very beautiful, too, both in melody and accompaniment, was a dream picture in tone, "Helle Nacht," by Hans Hermann—this latter had to be repeated. Part three—"Modern Songs in French"—consisted of Louis Aubert's "Declaration," "Le Gascon" (Bisetz), and the "Chanson du Blé," from Victor Massé's "Les Saisons," which was given with a wonderful appreciation of its rhythmic possibilities. Part four was made up of miscellaneous songs, namely, Mr. Korbay's setting of the old Hungarian tune, "Had a Horse," Hamilton Harry's arrangement of the Irish air, "Black Sheels of the Silver Eye"; Lane Wilson's "Shall I, Wasting in Despair," and songs by the American composers, Chadwick and Wade. The prose translations appended to the foreign songs were extremely intelligent. Herr v. Ros accompanied with even more than his customary insight and sympathy.—Post, June 23, 1906.

MR. WITHERSPOON'S RECITAL.

Herbert Witherspoon, who gave a recital at the Bechstein Hall yesterday afternoon, is a bass who has earned himself a reputation in America which, judging from his performances yesterday, he fully deserves. He certainly sang uncommonly well, and showed both by the songs he chose and by his delivery of them that he is an artist of unusual gifts. Such songs as Bach's "Gute Nacht," Handel's "Droop Not, Young Lover," and Schubert's "Gruppe aus dem Tartarus" and "Der Alpenjäger," suit him finely, and he caught their spirit to perfection, while he was scarcely less successful in the tenderer moods depicted in Mozart's "Warnung," Beethoven's "Ich Liebe Dich" and Hermann's

"Helle Nacht." His mezzo voice in the last of these was particularly admirable, and the encore that he won was well deserved.—Globe, June 22, 1906.

Herbert Witherspoon, the American basso, was heard the same afternoon at the Bechstein Hall, his splendid voice, warm expression and versatile resources being displayed in a program that was pleasantly free from the familiar.—Sunday Times, June 24, 1906.

MR. WITHERSPOON'S RECITAL.

Just at the end of the last summer season in London there appeared a young American singer who, even by musical critics judged with a plethora of concertos, was at once recognized as an artist of very exceptional attainments. Herbert Witherspoon comes back to us again this year at the height of a crowded musical season, and again the inevitable result is that in the rush and hurry of concerts he attracts far less attention than his notable powers deserve. After hearing his song recital last Thursday we see no reason for retracting any of the lavish eulogy that we bestowed upon him in this column on his first London appearance. On the contrary, he seems to us, if anything, to have gained in versatility, in the power of adapting his fine vocal organ to the emotional or dramatic requirements of the songs he interprets. This for a bass singer is a particularly difficult task, for the heavy and sombre character of his voice lends itself only too easily to a monotonous monotony. Mr. Witherspoon's voice is a genuine bass, of magnificent richness and resonance, and through all its compass admirably produced; but he has it under complete control, and he never indulges in the luxury of displaying its beauty and power for their own sake without regard to higher artistic needs. He does not, it is true, resort to any startling varieties of tone color, as the manner of some popular singers is, but he can modify his voice so as to be able to range over a sufficiently wide field of musical expression. The juxtaposition of two songs in his program last Thursday exhibited clearly his powers in this respect. First there was Schubert's "Gruppe aus dem Tartarus," a magnificent outburst of fierce declamation, in which the singer's volume and power of tone told with overwhelming effect. Almost immediately following was Hans Hermann's "Helle Nacht," an exquisite piece of musical landscape, through the slow, languorous phrases of which there breathes all the mystery of a moonlit summer night. This was sung through in a subdued mezzo voice of the finest quality, and in perfect harmony with the spirit of the poem. For a great bass singer such

a performance was a real tour de force, and showed under what complete control even a voice of this nature can be brought. Among the other German songs was the graceful "Auf dem grünen Balkon" of Hugo Wolf, of which a very finished rendering was given. Mr. Witherspoon's command of foreign languages is not the least valuable part of his artistic equipment; his German is particularly good, and his French hardly, if at all, inferior. In the latter language his best performance was Buzet's characteristic "Le Gascon," which was sung with appropriate bravura and defiance. The English group of songs at the end of the concert began with the Hungarian melody, "Had a Horse," from Mr. Korbay's well known collection. The faded sweetness of Wade's "Meet Me By Moonlight Alone," a tune of typically early Victorian character, was treated with rare delicacy; and the delightful old Donegal air, "Black Sheels of the Silver Eye," was rattled off with much humor and in a by no means contemptible Irish brogue. Besides the printed songs, Mr. Witherspoon added, "by special request," Danrouche's "Danny Deever," and his vividly dramatic rendering of this song formed a worthy crown to a recital which was in all ways signally successful.—The Guardian, June 27, 1906.

Herbert Witherspoon, a highly accomplished bass singer, who appeared about a year ago, gave a vocal recital in Bechstein Hall on Thursday afternoon, when his sonorous and finely trained voice was heard to the greatest advantage in an air, "Gute Nacht," from Bach's church cantata, "Wer weiss wie nahe," and in Beethoven's rarely heard song, "Ich Liebe Dich." In the same group were given Mozart's "Warnung," in the manner of the typical German basso (not the special Wagner type, but an earlier variety); and Handel's "Droop Not, Young Lover," in the style of some English oratorio singer. With less versatility, but even finer art, Mr. Witherspoon sang Schubert's "Gruppe aus dem Tartarus" as it has hardly been sung in recent years; "Der Alpenjäger" was given with great effect, Hans Hermann's wonderfully picturesque and original "Helle Nacht" was encored and repeated, and Hugo Wolf's "Auf dem grünen Balkon" and Peter Cornelius' "Am See" were also given very finely. Some songs by Van der Stucken, G. W. Chadwick, H. Lane Wilson, Louis Aubert and Victor Massé were also included, as well as Bizet's characteristic "Le Gascon" and J. A. Wade's once popular "Meet Me By Moonlight Alone," which the singer gave with great success. Herr Conrad van Ros accompanied as finely as usual.—Times, June 23.

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bodies there is veritably a perfect scramble by the lower class of undertakers.

These undertakers seem to be veritable promoters. But the poor tout and the small boy who is getting his education—what are their prospects? Why they are much worse off than the corpses for which they are contending.

BLUMENBERG.

THAT jarring sound last week was Handel turning in his grave, for the London letter of THE MUSICAL COURIER tells us: "Handel is losing the power of attraction in London." Isn't that the town where "Heldenleben" was repeated "by request" on the programs of a symphony series last season? No longer shall dear old Lunnion be held up to ridicule by the German, French and Yankee Philistines; no more shall the English nation suffer under the stigma put upon it by the memorable decree of Chopin. The capital of Britain now is really musical, for "Handel is losing the power of attraction in London." Semel pro semper, let us hope, for even a good thing may be overdone, particularly when it flourishes at the cost and to the exclusion of other worthy institutions. Handel is acknowledged by the world to be a great oratorio writer, but not the only one.

FROM England comes the cable news that the British Government has decided to father T. P. O'Connor's copyright bill. Thus the passage of the measure will be assured, "piracy" will be stopped in England, and composers and publishers are at last to have their rights there in the matter of exclusive control of their musical properties.

PROF. EMANUEL WIRTH, of the Joachim Quartet in Berlin, was compelled to undergo an operation recently which has robbed him of his sight. The greatest sympathy is felt all over the musical world by the many friends and former pupils of Professor Wirth.

THE pseudo-scientific dictum, promulgated by Dr. Osler, that man becomes innocuous at fifty and at sixty ought to be gently pushed into the beyond, via the chloroform route, has been contributing extensively to the gaiety of nations. It was only recently discovered that Dr. Osler himself is fifty-seven years years old; consequently, according to his own theory, in his dotage! What an irreparable loss music would have suffered if the Osler chloroform edict had been in force throughout the ages! A few citations will suffice to put the blush to Osleritis in music. Bach evolved many of his most masterful fugues after his fiftieth birthday, and continued active in composition until his sixty-fifth year. Gluck, the Wagner of his era, wrote his best opera, "Iphigenie in Tauris," at sixty-five. Clementi, the inventor of modern piano technic, conceived his "Gradus Ad Parnassum" at sixty-five. Haydn, the father of the symphony, composed his immortal oratorio, "The Creation," at sixty-five. Handel wrote "The Messiah" in his fifty-seventh year, and followed it with numerous other oratorios until his sixty-fifth year. Spontini composed operas until his seventy-seventh year. In our own time there was Verdi—the Grand Old Man of Italy—who wrote "Otello" and "Falstaff" (the high water mark of his creative inspiration) between his seventieth and eightieth years. And Wagner, the incomparable, who wrote his "Parsifal" when he was sixty-nine, and several of his most famous music dramas after he was fifty! Rubinstein, the "lion of the piano," was an active musical creator till the year of his death, at sixty-five. And so one might continue the list to prove that age, within certain limitations, does not dim the fires of genius. The great pity is that many of the world's most grandly gifted in music have not been permitted to live long enough to bequeath us the priceless treasures of their maturer years. We ask in vain what might have been had such masters as Mozart, Chopin, Schubert, Mendelssohn, Tschäikowsky and Bizet attained their sixty-fifth year, which, from the exam-

ples cited, seems the culminating season of productive genius. Reasoning by analogy, the musical world has lost much that is irreparable. Similar instances might be cited from the history of literature to prove that man's mental expansion occurs after his fortieth year, and that the blossoms of experience and judgment often do not ripen into mature fruitage until that age.

Tribute to Rosenthal.

The Westminster Gazette (London) under the caption, "The Most Wonderful Pianist Before the Public," said of Moriz Rosenthal, the master pianist:

"Mr. Rosenthal, who gave another exhibition of his extraordinary powers at St. James Hall yesterday afternoon, may be described, perhaps without any exaggeration, as the most wonderful of all the wonderful pianists before the public today. Listening to him, indeed, it is difficult to believe that any pianist that ever lived—whether Liszt, Rubinstein or Von Bülow—can ever have surpassed his attainments in the matter of execution and technic. His difficulty seems merely to be to find compositions that will sufficiently tax his amazing abilities in this regard. Works with which the ordinary virtuosi are quite content he finds quite inadequate to his needs, with the result that all sorts of show pieces are pressed into service in addition. Of such kind were the compositions by Davidoff and Liszt introduced in yesterday's program. On the other hand, it would be entirely a mistake to suppose that because he favors, for purposes of his own, pieces of this order, Rosenthal is any the less acceptable as an interpreter of works more worthy of his powers. On the contrary, it is difficult to imagine performances of Beethoven and Chopin finer in any respect than those he placed to his credit yesterday, while in the Brahms-Paganini variations, virtuosity and musical insight were combined in a manner that was remarkable."

Rosenthal's New York opening has been set definitely for November 7 and he will play here seven times in that month in recital and with the Boston Symphony and New York Symphony orchestras.

Luise Cappiani writes from Villa Cappiani, Rodi-Fiesso, Switzerland, that she had a charming passage. The air is elixir and that spot of the globe so lovely and restful that she is overjoyed to be there again. She has no pupils with her this time.



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WATKIN MILLS, ENGLAND'S FAMOUS BASSO.

Watkin Mills, the most distinguished of English bassos, who made his first visit to America in 1894 for the Cincinnati Festival, has since then made frequent visits to this country, and also had two very successful tours to the far off Antipodes and through the Dominion of Canada. Among the important festivals at which he has sung in the United States might be mentioned:

Cincinnati May Festival (three appearances, 1894, 1895 and 1904), also three vocal recitals.
Indianapolis Festivals, 1894 and 1895.
Pittsfield (Mass.) Festivals, 1894 and 1895.
Albany Festival, 1895.
Wilkesbarre Festival, 1894 and 1895.
Boston (Handel and Haydn Society), six appearances from 1894 to 1897.

New York Oratorio Society.
New York Metropolitan Opera House with Boston Symphony Orchestra.

Buffalo (three appearances).
Columbus, Ohio (two appearances).
Louisville (Ky.) Festival, 1902.
Syracuse (N. Y.) Festival, 1903, and also at the following important centres:

Oberlin, Ohio, 4; Dayton, Ohio, 4; New Haven, 1; Hartford, 1; Portland, Me. (Melba concerts, 1895 and 1896); Toledo, Ohio, 4; Detroit, 1; St. Paul, 4; Minneapolis, 2; Washington, 1; Cleveland, 2; Pittsburg, 1; Brooklyn, N. Y., 1; Denver, 1; San Francisco, 4; Los Angeles, 4; Portland, Ore., 1; Seattle, 1; Akron, 1, &c.

Watkin Mills has for very many years stood at the head of his profession in England, and besides singing at the renowned Triennial Handel Festivals, and all the important Provincial concerts, has always been in constant demand at the Crystal Palace, Royal Albert Hall (Royal Choral Society), and the notable London concerts. He has sung many times over and increased his reputation at the festivals at Birmingham, Leeds, Gloucester, Worcester, Hereford, Bristol, Norwich, Lincoln, &c.

When in Europe this summer Watkin Mills was booked by W. Spencer Jones, of the firm of Haensel & Jones, New York, for an American season, opening January 5, 1907, and continuing until May.

LONDON, ENGLAND, PRESS CRITICISMS.

MR. WATKIN MILLS, ENGLAND'S FAMOUS BASSO, AT THE GREAT HANDEL FESTIVAL, LONDON, ENG., JUNE, 1906.

Next came everybody's old acquaintance, "O, Ruddier Than the Cherry," as to which nothing need be said. It was taken by Watkin Mills who sang it with immense spirit, in admirable voice and style. The audience could have wished for nothing better, and the final chord was followed by a roar of applause.—Daily Telegraph, June 29, 1906.

Watkin Mills gave a capital performance of "O, Ruddier Than the Cherry."—Daily Graphic, June 29, 1906.

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Watkin Mills trusted to the ever acceptable "O, Ruddier Than the Cherry," and, needless to say, his fine bass told with singular effect in its robustious phraseology.—Morning Advertiser, June 29, 1906.

Kennerley Rumford was in very good form and sang, in conjunction with Watkin Mills, "The Lord Is a Man of War," very finely, Mr. Mills also greatly distinguishing himself.—Pall Mall Gazette, June 29, 1906.

Watkin Mills, who was in excellent voice, gave the finest rendering of "O, Ruddier Than the Cherry" ("Acis and Galatea") that has been heard at the Crystal Palace for many years.—Daily Chronicle, June 29, 1906.

Mr. Rumford and Mr. Mills sang, "The Lord Is a Man of War" very effectively, and Mr. Mills, "O, Ruddier Than the Cherry," and created a furore.—The Star, June 29, 1906.

"O, Ruddier Than the Cherry," which Watkin Mills delivered with great gusto.—The Globe, June 29, 1906.

KANSAS CITY.

KANSAS CITY, July 14, 1906.

Louis W. Shouse, manager of the Convention Hall, has just returned from the East, and reports that there will likely not be any grand opera this coming season. In fact, he expects but few bookings, owing to the fact that the independent attractions will be able to use the new Shubert Theatre. The attractions secured include Rosenthal, the Austrian pianist, and Lhevinne, the Russian pianist.

Margaret Fowler, a violinist, who has been a pupil of Francois Boucher for the past ten years, will leave the last of August for Brussels, where she will study with Ysaye. Miss Fowler is only seventeen.

Charles Edward Hubach, who left some time ago for Europe, writes that he is putting in some good, long summer hours of hard study, but feels that what he is gaining is well worth it.

Miss Catron, who has had the voice department in one of the colleges in St. Charles, Mo., is in Kansas City, studying with Frederick Wallis.

Edward Kreiser recently returned from Kearney, Mo., where he gave an organ recital, assisted by Mrs. Kreiser, reader, and Mrs. Hoffman, soprano.

The congregation of the Grand Avenue M. E. Church was favored last Sunday, when Percy Hemus sang "It is Enough," from "Elijah." F. A. PARKER.

Dean of American Institute at Home.

The dean and faculty of the American Institute of Applied Music issued "at home" cards for Wednesday, July 11, 4 to 5 o'clock, and the invitations brought out a fine assemblage of earnest students and their friends. There is a large contingent of teachers in attendance for the six weeks' course, which began June 18, and these teachers are all ambitious, wideawake students, laying in a stock of useful musical knowledge. They listened with close attention to the program by McCall Lanham, baritone, who sang the following: Arioso, from "Benvenuto Cellini," Diaz; three songs in English—"One More," Lord Somerset; "Poem d'Mai," Dubois, and "Morning Hymn," Henschel; aria, "Le Roi de Lahore," Massenet. Mr. Lanham was in good voice, and his singing was greatly enjoyed by the large number of listeners.

MEXICO.

CITY OF MEXICO, July 11, 1906.

Abelino Simponiano, of Italy, is a guest at the Hotel Jardin. Sig. Simponiano is a composer of music, and comes to the City of Mexico to organize a class at the Conservatory of Music.

The Mario Lombardi Opera Company is still holding forth at Orrins' Theatre, and are giving good performances to paying business. Among the the novelties which this company have given the public are "Germania," and on June 28, the first and largely advertised presentation of "Chopin," by Giacomo Orefice, with the following cast:

Federico E. Orelli
Flora Mme. Vella Giorgi
Stella Mme. Y. Soragna
Elia G. Antola
El Fraile O. Bombardi
Leader Guerreri

The opera met with instant approval from the public, and has been sung four times since the original date. Mascagni's "Iris" is now in preparation and will be given with some of the new artists who have lately arrived from Italy—Guido Ceccotti, tenor; Elisa Pagin, Amalia Riccardi, sopranos; Mary Millon and Matilde Campofiore, contraltos. During the last two week the company gave "Carmen," "Il Trovatore," "Gloconda," "Manon Lescaut" (Puccini), "La Favorita," "Mignon" and "Masque Ball."

Captain Pachecos' Band has been engaged for a year by the management of Mexico's Luna Park, and will begin about August 1. Professor A. Rocha has the contract for furnishing the orchestra for the dancing pavilion. We bespeak a success for this new amusement venture.

T. G. WESTON.

Amers and His Red Hussar Band.

Lieutenant H. G. Amers and his Red Hussar Band, from Newcastle, England, will arrive in New York the first week in October to begin a three months' tour of this country. The bookings are being made by Howard Pew, of 121 West Forty-second street. The European press notices include splendid tributes of Amers and the band in Brussels, Berlin and Leipzig, in addition to the numerous reviews from the newspapers of Great Britain. Lieutenant Amers is referred to as one of the most magnetic bandmasters in the world, and one of the youngest musicians to wield a baton.

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(From the Boston Sunday Globe.)

One of the joys of knowing nearly all that there is to know about something of which one can know everything is that you will always find some one to differ with you—to his subsequent discomfiture.

Of all the available fields of endeavor along these lines music, and its history, perhaps offers the most abundant opportunity, and all who have broken a lance for the faith that was in them few have come from the encounter with greater glory than Louis Charles Elson, of Boston, musician, author and bibliophile.

After one of these encounters, when Mr. Elson's opponent, unhorsed, his armor cracked and his helmet on awry, sits up in the arena and begins to take notice again, the first thought that occurs to him is, "How did it happen?" The cause is no farther to seek than Mr. Elson's own home at 811 Beacon street, where the secret of his power as disclosed in a musical library that is generally conceded to be the finest of private ownership in America.

In his writings upon the history of music, Mr. Elson has worked from material at first hand, and whether it was of the period of Neume notation or of the folk songs of America, as illustrated by plantation melodies, he could prove his point by example within the four walls of his own home.

Though as writer, lecturer and critic, Mr. Elson's experience has been many sided, it is in the tracing of the history of music from its most crude beginnings to its present development that he has found the keenest delight. He has ransacked the bookstands of London, Amsterdam, Strasbourg and Nuremberg, has prowled through out of the way villages of the Black Forest and has emerged with the collection of parchments and early editions that have helped to put his library in the front rank.

On the mantelpiece in the music room stands what is believed to be the oldest piece of music in America. It is a parchment missal lettered in old Roman characters, and above the Latin lines appears the Neume notation. The Neume notation went out about 1000 A. D., and black face took the place of Roman script about 800 A. D. As this copy shows evidences of retouching while still in use, its time is fixed as not later than 700 A. D.

The "Neume notation" represents the earliest gropings for musical expression. There is no suggestion of a staff and the cabalistic signs are intended merely to jog the memory of one who already knows the tune. Over certain syllables there will be a wave like line, to represent the rise and fall of the cadence, and over others a series of ascending dots, as though to say, "Here we go up a little." It gives no clew, however, to how far up the singer shall go or from what point he should depart before beginning to climb.

The next development, of which Mr. Elson has several examples, is in the later Neume notation, with the lettering in black face. These are placed between 800 and 1000 A. D., and also show the beginning of illumination of capital letters.

From this point the idea of the musical staff was introduced. There was a brief transition period, when staffs of one and two lines were used, and then came the five line staff, with the notes represented by black squares scattered over it, in a way that was intended to be helpful and suggestive.

Mr. Elson has an example of the two line staff, which is very rare, for the transition stage was exceedingly brief. The Neume notation still prevailed at the time of this two line development, but the waves and dots and dashes seemed to feel the steady influence of even this primitive staff.

During the time of the square notation on the five line staff the art of illumination was flourishing. The burnishing of gold leaf after it has been applied to paper or parchment is one of the lost arts, but between 1250 and 1300 it seemed to offer no difficulties to the illuminators of the missals. One example in Mr. Elson's collection of this period has an illuminated capital six inches square of which the background is solid burnished gold. It came from Chester, England, and is a fine illustration of the missals of the day.

The oldest Neume of all represents a prize from the Black Forest. Mr. Elson has bought several things from a little second hand shop in one of the more remote villages, and was on the point of leaving when the shopkeeper brought out the ancient parchment.

"This isn't music," the shopkeeper explained, "but it is very old and I thought you might like to have it."

Mr. Elson promptly paid the modest price demanded, and would have felt that the journey to Europe was time well spent even if he had brought home nothing else.

Through the middle ages music continued to be associated almost exclusively with the services of the church, but the art of illumination and notation progressed steadily. In a missal which is placed at about 1250 A. D., Mr. Elson has an example of the first strugglings toward perspective in drawing. The illumination represents the Annunciation to the Virgin. Guided by his eye alone the artist has thrown the background into excellent per-

spective, but the objects in the foreground were too much for him and are sadly out of drawing. The picture is, however, one of the earliest examples of perspective drawing of which there is record.

With the coming of the renaissance the improvement in recording music became rapid, and the sixteenth and seventeenth centuries produced a multitude of works which are well represented by tall uncut copies in Mr. Elson's library. These volumes bear the imprint of most of the large cities of Europe from the Netherlands to Venice.

One of the most treasured objects in Mr. Elson's collection is the album of a singing club organized in Amsterdam in 1550, which met regularly for thirty years. The members of this club were of noble families, and unusual care seems to have been taken in admitting members and visitors. The work is in manuscript, written in a small black book. The rules of the club are written in Latin and in a beautiful hand, similar to that found in the old missals.

The rules limit the active membership to ten associates, but members are permitted to bring friends to the meetings always, providing that they hold themselves responsible for the proper deportment of their guests. As the object of the members is to enjoy themselves "in a reputable and moderate manner," drunkenness is strictly forbidden, and any member who shall "mislead" another member in this respect shall himself be subject to a fine; as a further prop in the cause of sobriety, stimulants that may be served at the meetings are limited to beer and new wine. Chattering, laughing, telling rude stories or otherwise interrupting the music also subjected the offender to a fine.

When a member was admitted to the club he paid an initiation fee of ten shillings, and if he wished to resign he must contribute ten shillings more to the treasury.

In 1581 there appears a Latin oration which was delivered before the club by a son of one of the members, and was afterward copied into the album in the schoolboy hand of the orator. In the oration he alludes to the war racked condition of the Netherlands by exclaiming: "The calamities of the present age might move us more to sighs and tears than to music and playing." In the names of the guests, too, are those of men who could have been in Amsterdam only as prisoners of war; among them is that of Rogerino de Montmorency.

At the end of the book are the coats of arms of thirteen knights who belonged to the club, the signatures of members and guests, and a page of secret writing which has not been deciphered.

From Amsterdam also comes another of Mr. Elson's treasures. This is a psalm book bound in tortoise shell

and silver. It was made in 1667, some one hundred years after the singing club had flourished.

Among his English books Mr. Elson has a copy of a ballad, inscribed "Rosie Bowers, set by Henry Purcell during his last illness." This is interesting from the fact that the great musician of the time of Charles II. is said to have died suddenly in a drunken debauch. This ballad, with its explanatory note, published shortly after his death, seems to dispose of that story.

Among the many other volumes of English works is a copy of the first dictionary of musical terms printed in the English language. It is by an unknown author and was printed in London in 1706. It is entitled "A Short Explanation of Such Foreign Words as are Made Use of in Musick Books." The volume is rare because two or three years later it was followed by a much larger book which superseded it in the market.

The library contains all the early dictionaries of Europe and England.

But it is in his collection of Americana that Mr. Elson has a bit of music that he considers priceless. It is a copy of the first edition of "Hail Columbia," and so far as is known it is the only survival of the edition extant. There are no other copies in the libraries, and no other copy is known to the Librarian of Congress. Mr. Elson found it in a book store in London, bound with a number of English songs published at about the same time.

The course of the "The Star Spangled Banner" is also traced through the various settings of words that were sung to the tune until it finally became fixed in its present setting as the national anthem. These earlier settings include the old English drinking song "To Anachreon in Heaven," "Adams and Liberty," written by Robert Treat Paine for the anniversary of the Massachusetts Charitable Fire Society in 1798, and a version in "Holden's Collection of Masonic Songs," printed in Dublin in 1802.

There is also the book in which the hymn "Coronation" first appeared, "Union Harmonies," printed "typographically" at Boston in 1793, and beside many valuable editions of standard works, an interesting collection of music published in the South during the Civil War and entered according to act of the Confederate Congress.

It is the fate of most investigators to do their work in the large public libraries, but Mr. Elson lives with his books and makes companions of them. And so it has come about that when he has written "such and such things are so," those who are inclined to differ with him think twice, and then again, before they put themselves on record to that effect.

The next Bavarian Music Festival will take place at Nuremberg in 1907.

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CHICAGO.

CHICAGO, July 14, 1906.

An Appreciation of the Ellery Band.

There is a great deal to be said in favor of pessimism. Only he enjoys life who expects the worst from it, and the one who anticipates much and receives little is less to be envied than he who expects nothing and is pleasantly disappointed by receiving much. This philosophical observation is not so irrelevant as might appear. A long and peculiar acquaintance with brass bands has caused the writer to look upon these organizations with gloomy distrust. His very earliest recollections of the art of music are associated with a little company of German "musikers" who were accustomed to stand at the street corner and play on wind instruments of uncertain intonation. Their leader, on the advice of some miscreant, had taken up the cornet to ameliorate a condition of chronic bronchitis, and he was accustomed to cough and play at the same time, with very curious results to the musical effect. This Teuton, together with his fellows, made much money, although they were never known to play a piece through at one standing. For shortly after the first burst of sound had rent the air, unappreciative householders would emerge from the houses with bribes in their hands, and the band would cheerfully withdraw to another location, there to repeat a similar performance.

Since then, many bands have come and gone, but only in recent years has the brass band achieved its apotheosis. Now it is an institution, beloved of fashion, idolized by those who congregate in summer gardens. No longer does rage consume the heart when the musicians are seen approaching, but rather is there a genial awakening of smiles and pleasant anticipation. And when the conductor advances to the front, the people break out into great applause. In the rigid pursuit of duty, the representative of THE MUSICAL COURIER presented himself last Monday at the Coliseum, that he might report on the concerts being given there by the Ellery Band. Expecting to be bored, he remained to be entertained, and finally to be fascinated. The Ellery Band not only plays admirably, but the music is worthy the good playing which it receives. Moreover, you can listen to it without having to adhere to the stupid conventions of the concert room. The Coliseum is gaily decorated, and everywhere there are dotted little white tables upon which, at your request, and for a considera-

tion, an obsequious waiter will place refreshments. Or, if you are so minded and are of the privileged sex, you can smoke.

The program on Monday declared itself to be "A Night With the Slavs," thereby causing some mystification to a little group sitting in the neighborhood of the writer, which finally decided that the concert was to be made up of coon songs. The band was heard in one of the Slavonic dances of Dvorák, the last movement of Tchaikowsky's "Pathétique" symphony, the second rhapsody of Liszt, an arrangement of one of Rubinstein's piano works, also one of Paderewski's minuets, the "Funeral March" of Chopin, and Tchaikowsky's "Caprice Italien." All these pieces were played by the band with admirable quality of tone, and with an enthusiasm which added not a little to the effect of the performance. Signor Decimo, who plays the clarinet very well indeed, contributed an air and variations (in which he was accompanied on the piano by Mr. Ellery), so much to the taste of the audience that he was compelled to satisfy their demand for more by playing Moszkowski's "Serenade" as an additional number.

The conductor of the Ellery Band is Signor Ferullo, than whom no more strenuous interpreter of the masters has been seen by the writer. That his style of directing is not that which would be employed by Mottl or sanctioned by Richter is nothing to its detriment. It is, after all, an absurd tyranny which insists that a time beater shall bring his stick down, instead of up, on the first beat of the bar, and Signor Ferullo deserves the gratitude of all people for his courage in defying so inept a tradition. And, since he gets results—for the Ellery Band plays most uncommonly well—there can be no reason why Signor Ferullo should not continue on the path which he is now treading, unheeded of the critical attitude of envious detractors.

Chicago University Concert.

The third concert of the Chicago University's summer series, given at Mandel Hall, was artistically the most satisfactory of the performances hitherto given. Two performers were heard, William E. Zeuch, organist, and Mrs. Greta Masson Murch, soprano. Mr. Zeuch gave a very good account of himself in some organ pieces by Thiele, D'Evy

and Gigout, as well as in an ambitious movement from a symphony by Viérne. In his performance of these works Mr. Zeuch showed himself to be possessed of an adequate technic and a good understanding of effective registration. The singing of Mrs. Murch was so far above the average that it was natural to wonder why she has not been heard oftener. In the "Shadow Song" from Meyerbeer's "Dinorah" the singer made it evident that the bravura style has had the greatest attraction for her. If Meyerbeer wrote very little music he had a very good understanding of vocal effect, and the "Shadow Song" is undeniably effective if it is sung by a voice sufficiently trained to cope with the pyrotechnics which were the fashion of Meyerbeer's day. But the mania for gymnastic display is no longer with us. At least, it is an entirely secondary consideration, and the great singer must be possessed of emotion, of dramatic feeling, of the many qualities which are summed up in the word "musicianship" if the singing is to enthrall the discriminating public of today. Mrs. Murch performed miracles of execution in the "Shadow Song," but she was less at home in Tchaikowsky's aria, "Farewell, Ye Hills," from "Jeanne d'Arc." She sang this work in time and tune and with the expressive feeling which most singers would put into it; but the expressiveness had its reservations—it did not come from a full realization of what the music and the situation fully implied, but it was a concession which would have been made, equally, to the most ordinary ballad. In the song cycle "Summer-time," by Landon Ronald, Mrs. Murch sang very effectively, but, as before, one felt that the singer did not really believe in the emotions which the music suggested. One feels all the more regretful for this deficiency, because this artist is one of uncommon worth. The deficiency is, however, easily remedied.

American Conservatory Recital.

Heniot Levy, a member of the American Conservatory faculty, gave considerable pleasure to a large audience in Kimball Hall last Wednesday. The program which he performed included one of the "Songs Without Words" of Mendelssohn, the F sharp major impromptu and B minor scherzo of Chopin and the first movement of a piano concerto composed by himself. In these works Mr. Levy disclosed himself to be a pianist of ability. The numbers by Mendelssohn and Chopin were played with excellent understanding and technical adequacy. In the movement from his concerto—the orchestral part of which was played on a second piano by Allen Spencer—Mr. Levy showed that he possessed considerable imagination, and, at the same time, a comprehensive understanding of piano effect. The

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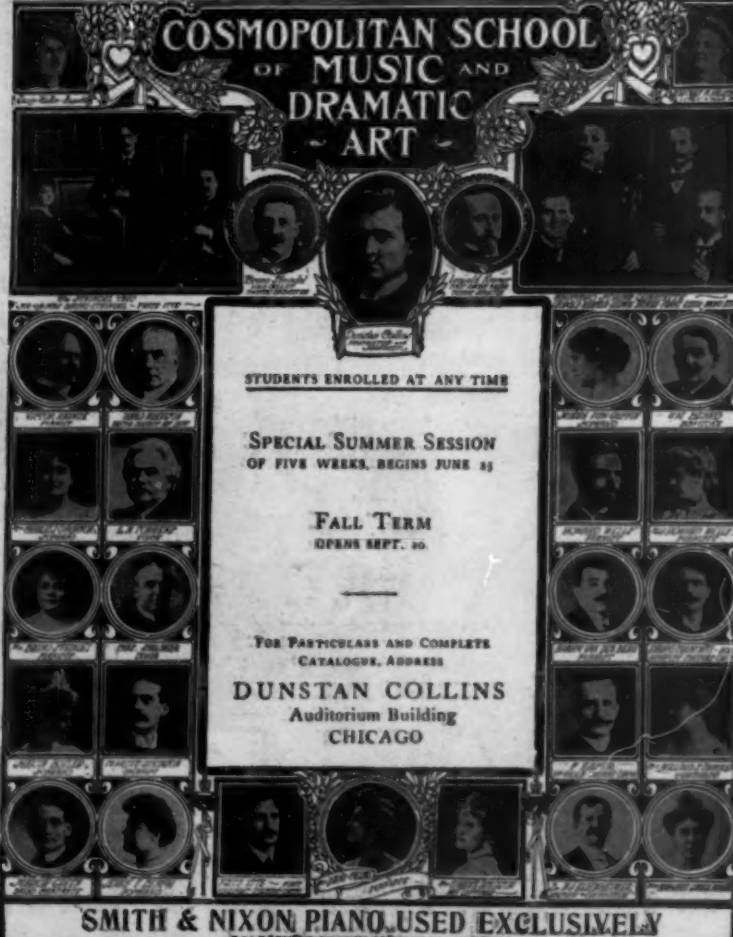
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recitalist was assisted by Leon Marx, violinist, and Viola Paulus, contralto. Mr. Marx was associated with the concert giver in César Franck's beautiful A major sonata for violin and piano. The two players gave an admirable interpretation of this work, which grows in beauty the oftener it is heard.

Miss Paulus sang expressively Victor Harris' "Hills of Sky" and "The Year's at the Spring," of Mrs. Beach, as well as Meyerbeer's familiar "Nobil Signor," from "The Huguenots."

FELIX BOROWSKI.

MORE CHICAGO NEWS.

The American Conservatory announces a recital next Wednesday in Kimball Rehearsal Hall. Louise Blish, contralto, will be heard in Weidig's song cycle, "The Buccaneers." Lucille Fitzgerald will be solo pianist.

At the second of the summer series of lecture recitals given by the Walter Spry Piano School, Rossiter Cole, lectured on "Chopin, the Tone Poet." Illustrations were performed by Harold Henry, who was heard in Chopin's F minor concerto, the second piano part being played by Mr. Spry.

The fourth concert of the Chicago University summer series will take place at Mandel Hall next Tuesday. Albert Borroff, basso, will sing songs by Haydn, Hermann, Meyerbeer, Schubert, Tchaikowsky, Tosti, Lehmann, Harris, Wade and Wilson. Bertram Smith Webber, organist, will play portions of Widor's fifth symphony, and Guilman's seventh sonata, as well as smaller works by Stebbins and Baldwin.

The New York Symphony Orchestra, directed by Walter Damrosch, will play Raff's "Leonore" symphony next Monday night at Ravinia Park. The engagement of the orchestra will continue until August 6, when Mr. Damrosch will be succeeded by Frederick Stock and the Thomas Orchestra.

Columbia School of Music Notes.

There has been an unusual number of calls for graduates this year to accept responsible positions in schools and colleges throughout the country. Mention is made of only a few of the more recent engagements. Isabelle Hallanger, the brilliant young pianist, who recently appeared with such success at the commencement concert, goes to the James Millikan University, at Decatur, as teacher in the piano department. She has also been engaged for a number of concerts and recitals for next season. Thekla Leafbourg also goes to the James Millikan University, as teacher in the vocal department. Her splendid voice and capabilities as a teacher have won her the place over a large list of applicants. Edith Bristol will go in the fall to

Fayette, Mo., as assistant teacher in the piano department of Howard Payne College.

William A. Willett, the director of the vocal department, is not only one of the busiest of teachers, but is also one of the busiest of singers, having already booked more than fifty concerts and recitals for the coming season. Contrary to his usual custom, he will remain in the city for the summer term to accommodate a large number of his students who desire to continue their work, and teachers and professionals who can be here for the summer season only. A feature of the work will be the normal training class for teachers, for which a large class has already been registered. Among some of his pupils holding positions of prominence are:

Fritz N. Huttman, tenor, La Brun Opera Company.

Margaret Slattery, soloist St. Mary's Catholic Church, and soprano of the quartet of North Chicago Hebrew Congregational.

Dora L. Eash, contralto Wesley M. E. Church.

Bertha Pearson and Jessie Monroe, respectively, solo soprano and contralto, Madrigal Ladies' Quartet.

J. B. Bohlin, baritone and director, Humboldt Park Baptist Church.

H. D. Orr, director and teacher of voice, Chicago Lyric School.

Charles E. Prior, tenor and director, Englewood United Presbyterian Church.

R. H. Collins, choirmaster and organist, Episcopal Church.

Virginia Grey Estill has been called to supply the position as solo soprano at the Lake Forest Presbyterian Church, and is meeting with success.

The department of public school music, which was enlarged this season by the engagement of Leitha L. McClure as director, bids fair to become one of the largest of this growing school. A class of twelve was graduated last week, and every indication points to a much larger class next year. Miss McClure will give four weeks of her summer to teaching in the National Summer School here and in Berkeley, Cal., and the remaining time to a well earned rest in various places along the Coast.

Among the more prominent positions secured by graduates of this department are:

Vera Wilcox Brown, State Manual Training School, Ellendale, S. D.; Ilo Mustard, supervisor of music in public schools, Rockville, Ind.; Otilie Herzog, supervisor St. Louis public schools; Florence Hoffman, Mankato Normal School, Minnesota.

Daisy Waller Played With Club.

The Amateur Musical Club, of Dwight, Ill., engaged Daisy Waller, the young pianist, for their annual artists' recital on June 25. Miss Waller combines the necessary qualities of perseverance, ambition, and unusual pianistic talent, so it is not to be wondered at that she gains many admirers at each public appearance. She has been for four

years a pupil of Jeannette Durno-Collins. Dwight papers made the following comments on the recital:

The Dwight Amateur Musical Club gave a concert last Monday evening which is not often equaled, much less surpassed, outside of Chicago. The program contains some very choice and unusual selections, and was evidently chosen with care and excellent musical taste. Daisy Waller, of the Cosmopolitan School of Chicago, was the pianist, and Dwight music lovers have not often been so well entertained as they were by Miss Waller. Her interpretation was exceptionally fine and her complete mastery of the technic and brilliant rendering of the score was an unqualified pleasure to all those who had the privilege of hearing her. This very successful concert will give quite an impetus to music in our city.—Dwight Sun, June 26, 1906.

The Dwight Amateur Musical Club gave their annual artists' concert to the members and guests Monday evening. Daisy Waller won her audience from the first and her selections were, in all probability, the choicest that it has been the privilege of any to hear in Dwight, both in selection and rendition. The selections were varied, artistic, showing finished technic. Following is given the program:

Aufschwung Schumann
Nocturne in D major Chopin
Ballad in G minor Chopin
Soirée de Vienne, No. 6 Schubert-Liszt
A La Bien Aimée Schütt
Liebeswägen Monkowski
Rhapsodie Hongroise, No. 23 Liszt

Gallup Recital at Virgil School.

Miner Walden Gallup gave a recital Friday evening, July 13, at the Virgil Piano School for the benefit of the teachers attending the summer session. His program follows:

Sonata, op. 7 Grieg
Scotch Poem MacDowell
Death Nothing Is But Cooling Night MacDowell
The Eagle MacDowell
Ecosse, Nos. 1 and 3 Chopin
Prelude, No. 22 Chopin
Nocturne, C sharp minor Chopin
Mazurka Chopin
Etude, C major Chopin
Faschingsschwank, op. 26 Schumann

Mr. Gallup possesses a beautiful touch and fine artistic feeling. These, together with the fine technical ability acquired through the systematic study of the Virgil Method, places him in the front rank of the young pianists of America. The program was played with delightful ease and finish. He responded to the hearty encore at the close of the program with one of his own published compositions, "Serenade," a musical and pleasing number.

Parson Price was one of the judges at the Eisteddfod at Canton, Ohio, July 4, when the Akron Tuesday Musical Club, under the direction of H. Evan Williams, won the prize of \$600. Mr. Price's picture was printed in the Canton Morning News, and he led the great audience of five thousand people in some of the Welsh and American hymns. Some of his pupils won prizes in the contest.

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CANADIAN ITEMS.

TORONTO, July 14, 1906.

It is hoped that Camille Saint-Saëns' American tour of next season will embrace the leading cities of Canada.

With a view to demonstrating the "violin face," the Toronto Saturday Night, in its issue of today prints side by side pictures of Marie Hall and Kubelik, and comments as follows: "These photographs of two artists, well known in Toronto, are almost a conclusive proof that physiognomy is an exact science. If the faces are covered except the eyes and forehead the likeness is even more wonderful."

The Toronto Festival Chorus will perform at Massey Hall, during the coming season, Handel's "Messiah," Rossini's "Stabat Mater" and Max Bruch's "Cross of Fire." Dr. Torrington, director of the chorus, is visiting Victoria and other places on the Pacific Coast.

Dr. Edward Fisher, musical director of the Toronto Conservatory of Music, and Mrs. Fisher, will probably visit Prince Edward Island in August. They are now settled in their artistic residence on Bedford road, where the musical, artistic, literary and social leaders of Toronto will delight to congregate.

Frank S. Welsman, the Canadian pianist, will spend the present summer with Mrs. Welsman and his family in Muskoka. On July 9 a special committee meeting was held in reference to the new Conservatory Symphony Orchestra, which Mr. Welsman will conduct.

Harry M. Field, the Canadian pianist, sails from New York today for Dresden, Germany, where he will reside permanently. Several of his pupils will go abroad, to remain under his instruction. Mr. Field has exerted a wide influence for good in Canadian musical circles.

Charles Edward Clarke, the Canadian baritone, who was a member of Leonora Jackson's company last season, has been singing this summer at the Chautauquas of the Central and Western States.

In addition to his vocal instruction, Robert Stuart Pigott will next season direct the conservatory's new opera class. He and Douglas Paterson will have charge of the Musical and Dramatic Arts Association, producing

standard operas and dramas, including "Midsummer Night's Dream," with Mendelssohn's music played by the Conservatory Symphony Orchestra.

The annual calendar of the Toronto School of Expression, which has just been issued, gives an interesting account of the courses for next season, beginning October 2. Frank H. Kirkpatrick, Ph. B., is the principal.

Corresponding from the West, in the course of her tour with the Canadian Women's Press Club, "Kit" writes to the Toronto Mail and Empire of today, in reference to the president of the Women's Musical Club, of Winnipeg:

Mrs. Sanford Evans (née Gurney) was in the chair at the presswomen's convention at Winnipeg. She is a strikingly noble looking woman, of handsome face and figure, and quiet dignity. Something very restful about her; her distinguished address, in which she introduced some of whom were programmed to speak to a Winnipeg audience; her poise and calm, gave one courage when one's turn came to get up and say something. We cheered (in a whisper) old Ontario as we listened to that fine faced, splendid Ontario girl, who was Irene Gurney, making the speech of the night.

Helene How, the clever young Toronto musician, while visiting Banff this month, received a very complimentary telegram, giving her charge of the musical department at Alberta College, Edmonton. Miss How left Banff for Edmonton almost immediately.

H. Ethel Shepherd, soprano, of Toronto, is in New York, the guest of Mrs. J. H. Logan at the Hotel Ansonia.

Wiley at Abbey Craig, Conn.

Clifford Wiley gave a recital of Scotch and Irish songs at the summer home of Mr. and Mrs. George Wallace, "Abbey Craig," Millstone, Conn., July 7. A large audience heard the recital, and all greatly enjoyed the jovial and unctuous, as well as the pathetic songs of the varied program.

Mr. Wiley also sang in St. Mary's Church Sunday evening, July 8, and next day the New London, Conn., Day said of him:

At the 11 o'clock service in St. Mary's Star of the Sea Church Sunday morning, two solos were rendered by Clifford Wiley of New York, who is spending the summer at Pleasure Beach. The numbers were enjoyed by a large congregation. Mr. Wiley was leading soloist with Victor Herbert's orchestra last season and is a baritone of wide reputation.

NEW PUBLICATIONS.

The Training of Boys' Voices, by Claude Ellsworth Johnson; published by Oliver Ditson Company. Price, \$0.75.

A thorough and practical guide to the correct "placing" and training of the boy's voice; a publication of timely significance in view of the increasing tendency on the part of the Protestant Episcopal Church of America to follow the precedent long since set by the Church of England in the employment of the boy choir in preference to that composed of men and women. The author's terminology is devoid of all unnecessary complexity and is at once simple, direct and helpful. As a text book, with the addition of many vocal exercises, it is alike applicable for the use of the choirmaster or school teacher who has little or no knowledge of the correct method of child voice training, and the great care to be exercised in avoiding and preventing all bad vocal habits and abuses, that oftentimes result in the consequent ruin of the voice before maturity. A noteworthy feature contained in the last chapter of the book (which will at once commend itself in solving the puzzle of proper music selection) is an extensive list of sacred and secular music especially written for, or adapted to, the uses of boy choirs and schools.

Leading Orchestras to Play in Detroit.

The second annual series of concerts to be given under the auspices of the Detroit Orchestral Association during the coming season promises to be as brilliant as that of the past season, which far exceeded the greatest expectations of the promoters. The opening concert will be given October 24 by the New York Symphony Orchestra. The Pittsburgh Orchestra follows on November 24. Director Damrosch and his men play a return engagement January 11. The Boston Orchestra will appear January 31, the Chicago Orchestra February 25, and the series will be brought to a close March 13 by the Cincinnati Orchestra.

Engagement for Another Montefiore Pupil.

Harriet Burt, a pupil of Caroline Montefiore, has just been engaged as leading lady for next season for "It Happened in Nordland." Miss Burt possesses a fine voice, and with this she combines a beautiful presence. Her friends predict success for her in her new role, for they assert that the public will be charmed with a singer and woman of such attractive qualities.

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LATEST FROM MILAN.

MILAN, July 4, 1906.

Important engagements have just been closed for Hammerstein's New York Manhattan Opera House season. Among these are Georgina Russ, dramatic soprano, and the well known leggierra soprano, Regina Pinkert, an artist who has been creating fine impressions everywhere. Sammarco, the baritone, is also engaged. Also del Mores, tenor. The agencies here are exhibiting full Hammerstein lists including the above and Cineros, the well known contralto; also Arta and Bressler-Gianola; then Renaud, the great baritone; Edouard de Részke, basso; Bonci, Altschefskey and others.

The double opera schemes of New York have caused a sensation in musical circles here, and the old time energy seems to be inspiring the Italian opera commissioners who prosper on such things. A. B.

Huss Joint Recital.

A very successful recital was given on June 27 by Henry Holden Huss and Hildegard Hoffman-Huss at Frankfort, Ind., at the second evening concert of the Indiana State Teachers' Association.

Mrs. Huss was in splendid voice, and sang with rare artistic skill. The quaint and difficult aria from Bach's secular cantata of "Phoebus and Pan" was sung with delicious archness and purity of style. Mr. Huss' "A Lover and His Lass" and his "Ich liebe Dich" made a special impression; while Holmes' "La Belle du Roi" roused the audience to such enthusiasm by the dramatic fire and fervor of Mrs. Huss' interpretation that it had to be repeated.

Intensity and true dignity characterized Mr. Huss' performance of Beethoven's "Sonata Appassionata," op. 57. The Chopin numbers were played with delicate poetry, as well as vigor and a delightful singing touch; but the pianist won his greatest success with the first movement

of his piano concerto, which he has played with the Boston Symphony, New York Philharmonic, Pittsburgh and Cincinnati orchestras, and which Miss Aus der Ohe also played at five concerts of the Boston Symphony Orchestra in Boston, Cambridge, Philadelphia and Brooklyn.

The orchestral part on June 27, arranged for a second piano, was very musically and clearly played by Nellie E. Orr, a charming and talented pupil of Mr. Huss. The balance of tone and ensemble was excellent throughout, and Mr. Huss played with great virtuosity and magnetism. The two concert grands were especially superb examples of the Steinway piano. The interesting and well chosen program was as follows:

Sonata, op. 57, Appassionata, F minor.....	Beethoven
Polly Willis.....	Henry Holden Huss.
Patron, das wach der Wind.....	Bach
Träume.....	Wagner
Widmung.....	Schumann
Hildegard Hoffman-Huss.	
Two Preludes, G minor and A major.....	Chopin
Humoresque, G flat major.....	Dvorak
Poetic Tone Picture, C minor, op. 3.....	Grieg
Gondoliers.....	Liszt
Value, E minor.....	Chopin
Henry Holden Huss.	
Maiden and Butterfly.....	D'Albert
Folk Song.....	Schumann
It Was a Lover and His Lass.....	Huss
Ich Liebe Dich.....	Huss
La Belle du Roi.....	Holmes
Hildegard Hoffman-Huss.	
Value, A major, op. 20.....	Huss
Concerto, B major (first movement).....	Huss
Henry Holden Huss.	

Frieda Stender's Mother Dead.

Catherine Stender, the mother of Frieda Stender, the concert singer, died on July 8 at her residence, 203 Lenox avenue, after a lingering illness. Mrs. Stender was the widow of Henry Stender, who was a well known restaurateur in the downtown business district more than a

dozen years ago. He retired from active business some years ago and bought a handsome country home in Bensonhurst, which the family occupied up to the time of the father's death. Both he and Mrs. Stender were greatly interested in music, and the success of their daughter Frieda proves that she had every musical and educational advantage.

Club Concert in Spokane.

SPOKANE, Wash., July 10, 1906.

The Mendelssohn Club, Francis Walker, director, gave its first concert June 25 in the Vincent Church. The musical evening was arranged for the benefit of the Rose Fair. Mrs. Wilber Walker at the organ and N. A. Krantz at the piano assisted the new club. The soloists were Mrs. N. A. Krantz, Mrs. Henry S. Baer, Alberta Beaton, Mabel Weed, George Anderson and W. L. Smith. The program shows excellent taste:

O, Fly With Me, An Old Romance.....	Mendelssohn
One Night There Came, An Old Romance.....	Mendelssohn
Over Their Grave, An Old Romance.....	Mendelssohn
The Mendelssohn Club.	
Dust, Hear Me, Norma.....	Bellini
Albert Beaton and Mabel Weed.	
Song, Good-Bye.....	Tosti
George Anderson.	
Vocal Waltz, Summer Fancies.....	O. Meira
Ladies of the Mendelssohn Club.	
Songs—	
Caro Mio Ben.....	Giordani
Shepherd's Sunday Song.....	Kreutzer
W. L. Smith.	
Trin, Te Sol Quest Anima, from Attila.....	Verdi
Mrs. Harry S. Baer, George Anderson, Francis Walker.	
Songs—	
Lass With the Delicate Air.....	Arne
Confession.....	Clara Rogers
Alberta Beaton.	
In the Woods.....	Mendelssohn
Mendelssohn Club.	
Cantata, Wreck of the Hesperus, Longfellow.....	Thomas Anderson
The Mendelssohn Club, with solos by Mrs. N. A. Krantz, George Anderson and W. L. Smith.	

C. Virgil Gordon's Pupils Play.

A number of C. Virgil Gordon's pupils took a prominent part in a highly interesting recital played by some of the junior pupils of the Virgil Piano School, 19 West Sixteenth street, on Monday evening, July 2.

Mr. Gordon's pupil, Adele Katz, played a Bach fugue, a barcarolle by Mildeberg, mazurka by Sapellnikoff, and Lavalley's "Butterflies" in a very musical and interesting manner. It was all the more remarkable from the fact that the pieces were played by a girl of thirteen. This little girl bids fair to become one of the best performers in this well known school in a short time.

Pearle Malsfaey played a Bendel nocturne and a Heller etude in good style. Hattie Mai Codd gave Chaminade's serenade and an improvisation by Brahms-Bendel charmingly. A Chopin waltz and the "Ballerina" by Sternberg were well played by Mabel Rose Carpenter, who has done some remarkable work during the short time she has been in the school.

These recitals are given for the benefit of the students of the summer course now in session. Jennie Quinn, another talented pupil of Mr. Gordon, will play a recital during this course.

Anna Lankow

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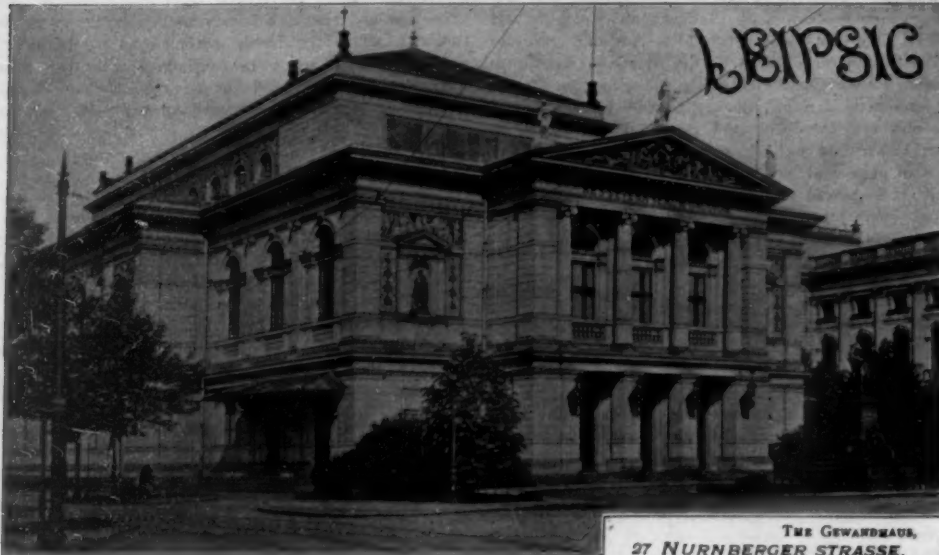
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THE GEWANDHAUS,
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The conservatory continues the occasional programs by students, as the institution does not begin summer vacation until the last of July. The program of June 29 had very much of interest, as it included the Beethoven E flat string quartet, op. 74, played by the Herren Schiering, Wille, Schubert and Helffrich; Hans Huber's B flat sonata, op. 31, for two pianos, played by the Herren Schumann and Hering; a movement from the Mozart A major piano concerto (Reinecke cadenza), played by Mias Cadogan, accompanied by the student orchestra under Sitt; a prelude, romanza and rondo from a canonic suite for piano, composed and played by Herr Kögler; the César Franck piano prelude, chorale and fugue, played by Herr Büsst, and the second and third movements from the Chopin F minor concerto, played by Herr Klinger, accompanied by the student orchestra.

The Huber sonata for two pianos is in a single movement, treated as a set of variations. The principal theme partakes slightly of the nature of a march or hunting song. It is variously worked out and interchanged for the piano, and as it is generally agreeable and carries reasonable inspiration, it is to be looked upon as good plain music. On the other hand there is nothing to warrant a very good report on the movements from student Kögler's canonic suite. Either of the movements has pleasing moments, but the chief value accrues to the composer, who must have profited by the practice in strict writing. The César Franck composition was a welcome one on this program, particularly when so well played as on this occasion. Herr Büsst is the young Australian whose unusually fine playing of the Saint-Saëns G minor concerto was noted here in connection with the spring Prüfungs at the conservatory. Herr Klinger, a pupil of Adolph Ruthardt, gave a very effective performance of the Chopin concerto movements. The principal theme of the last movement, which can sound so trivial in a poor conception, was played with a dignity that brought it to its best.

The Leipzig American Music Store, conducted by Ernest B. Raunser, is still broadening the scope of its business. Mr. Raunser has all catalogues available and is glad to help musicians in their search for desired compositions of whatever genre. Meantime he goes on enlarging the list of those compositions necessary to have on hand. He has

just received the conductor's scores to a number of the Strauss and Reger symphonic poems, also the miniature scores to Reger's "Sinfonietta" and his chamber compositions. There are many Reger choral vorspiels for organ, besides the organ works of Bach and Mendelssohn. The last named are in the Universal Edition, published by Joseph Aibl.

A. C. Rothe, of the violin department of Baylor University, Waco, Tex., is in Leipzig for a brief visit to the old



PAULA DOENGES, OF THE LEIPSIK OPERA, WHO IS GIVING SOME REMARKABLY PERFECT PERFORMANCES OF THE PART OF SALOME IN THE RICHARD STRAUSS OPERA.

scenes. He was a student here from 1898 to 1905. He will resume his teaching at Baylor University in September.

There have been a number of very recent departures from Leipzig for America. Mr. Bayhen, recent organist of the Leipzig American Church, left on June 27 for his home at

Bennington, Vt., after some years' study of the voice and the voice and the organ. Karl Lutz, of Joliet, Ill., left on June 30, after spending a couple of years here as a pupil of the violinist Arno Hilf. James Gordon, of Victoria, B. C., left the city June 28, after a few years spent in the conservatory.

The Chicago composer, Campbell-Tipton, who spent some years in Leipzig, later as a member of the Chicago Musical College faculty, but now a resident of Paris, has just completed a set of vocal "sea pictures" on stanzas by the English poet, Arthur Symonds. The four subjects are: "After Sunset," "On the Beach," "The Crying of Water" and "Requies." The numbers are designed as a short cycle and are carried out with much that is characterful and beautiful. The composer has also just concluded a piano "Legende," aiming it as a mood picture. It is based on a chromatic figures and has, besides, much of the strong structure which characterizes most of the composer's writing.

Henry Eames, director of the piano work in the University School of Music at Lincoln, Neb., is in Europe with a number of his pupils. The party, accompanied by Mrs. Eames, reached Paris June 30. From there the itinerary was to be Italy, Switzerland, Germany and the British Isles.

C. C. Washburn, of the vocal faculty at Vanderbilt University and Belmont College, in Nashville, Tenn., is spending some weeks in Europe, just now in Paris.

EUGENE E. SIMPSON.

Von Ende in Danger.

[From the Skowhegan (Me.) Reporter.]

Herwegh von Ende, the distinguished New York violinist, who is passing the summer at the Morrison cottage, Hayden Lake, and his friend and business manager, Eugene Woodhams, had an exciting experience one afternoon last week, from which, had not Mr. Woodhams been an expert swimmer, Mr. von Ende might not have escaped.

Mr. von Ende hooked a large bass while fishing from a wharf at one of the neighboring cottages, and in his efforts to land the fish lost his balance and fell into the lake. The water was some 7 or 8 feet deep, and as Mr. von Ende is a very imperfect swimmer he disappeared beneath the surface with a promptness which was appalling to Mr. Woodhams, who witnessed the accident from a distance. Mr. Woodhams is an expert swimmer and the water has no terrors for him. He lost no time in rushing to his friend's assistance, throwing aside such garments as he could on the way to the water. He succeeded after a considerable effort in raising his friend to the surface and towing him ashore.

Mr. von Ende had substituted water for air in his lungs to some extent, which in any degree is exceedingly disagreeable, but after the irritation caused by this subsided he found himself none the worse for his experience. The adventure, while too serious to bear repetition, had its amusing features in the retrospect and will be long remembered by the two New Yorkers among the incidents of their summer in Maine.

Wassili Leps, the Philadelphia composer and organist, is at his usual summer place, Beach Haven, N. J., where he is having a good rest. His compositions were last season played by the Philadelphia Orchestra, and at the Manuscript Society concerts.

NOTIFICATION

THE 1906-7 EDITION OF THE

AMERICAN MUSICAL DIRECTORY

WILL BE ISSUED MIDDLE OF JULY

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BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, MASS., July 13, 1905.

Dr. Muck and Ernest Sharpe.

Ernest Sharpe, the noted basso of Boston, is one of the warm admirers of Dr. Carl Muck, who is to conduct the Boston Symphony Orchestra during the coming season, because Mr. Sharpe has had an opportunity to come into direct contact with the distinguished orchestral power that Boston is soon to see.

It seems that on the occasion of Ernest Sharpe singing before the court at Berlin by special command, Dr. Muck was at the piano, and Mr. Sharpe states that he is a most inspiring and beautiful accompanist as well as solo pianist.

Mr. Sharpe handed Dr. Muck a manuscript roughly written, and without a previous rehearsal of the piano score, he sat down and played the work perfectly, even bringing out the several unmarked motives, the whole performance having been a task sufficient to test Dr. Muck's ability under rigid circumstances.

Rising from the piano at the conclusion of the song, the next Boston Symphony conductor remarked smilingly as he returned the manuscript to the Boston singer: "It is an entire symphony."

The work in question was written for Ernest Sharpe by Henning von Koss, the eminent Berlin composer and musical critic; it is a dramatic scene of extreme technical difficulty entitled "Der König von Babylon," and is full of powerful expression and motives of breadth. Dr. Muck tersely styled it an entire symphony, for such it is.

Many musicians may incline to the conviction that it is no particular feat for an accompanist or musician of Dr. Muck's calibre to have read off at sight the roughly scored manuscript handed him by Mr. Sharpe at the Berlin function when the latter artist scored a splendid success. Of course we all appreciate, too, that a conductor of a royal opera is supposed to perform some clever stunts, if we may say it, and sight reading of almost anything put before him is one of the "third degree" essential qualifications of such a musician. However, it must be frankly admitted that a mighty tough problem in the guise of a next to impossible looking manuscript score sometimes finds its way before the bewildered optics of an accompanist, no matter how fine he may be, and it is a severe nervous ordeal to sit up before a discriminating musical audience and endeavor to support an artist, especially in the absence of rehearsals or a rehearsal. Such an act can only be accomplished by an unusually able musician. Dr. Muck amply revealed those points of veritable genius as a sight reader interpretive musician while accompanying Ernest Sharpe, because he played off a work that other renowned accompanists always insist upon looking over carefully beforehand, and for which they cannot be blamed, as "Der König von Babylon" is a tremendous thing to accompany, and which Mr. Sharpe sings superbly.

Leoncavallo to Visit Boston.

L. H. Mudgett, manager of Symphony Hall, informs THE MUSICAL COURIER representative in Boston that he has just signed for two concerts to be given by Leoncavallo, the Italian composer, and the original La Scala orchestra of Milan Italy, and soloists to be brought over to America with the organization. The concerts will be given in Symphony Hall some time in latter October, the dates not having yet been decided upon. It is probable that the operas "I Pagliacci," "Zaza" and "Roland of Berlin" will all be produced in concert form in Boston under the baton of the noted Leoncavallo, composer of same.

Emma Eames Booked for Boston.

Emma Eames will favor Boston with a song recital in November, this announcement being made by L. H. Mud-

gett, manager of Symphony Hall, and in which temple of music the diva will sing.

Boston Orchestra Plans.

Owing to the engagement of the Boston Symphony Orchestra for the Worcester Festival in the first week of October, just before the Boston symphony season opens in Boston, under the conductorship of Dr. Carl Muck, the orchestra will not make its early October Western trip this year as usual, but will defer it until the week of January 27. Then the organization will open the tour at Rochester on January 28, and end at Troy February 5. Among the cities to be visited are Detroit, Cleveland, Indianapolis et al., and eight concerts will likely be given in all on the trip West. The Western tour in question will serve to lengthen the Boston symphony season one week, and the "Pop" season will consequently begin a week later than usual next spring.

Busy Season for Samaroff.

Charles A. Ellis, manager of the Boston Symphony Orchestra and also of the coming tour of Olga Samaroff, the pianist, is receiving daily applications for concert dates for the latter artist. The applications come in from all over the country, as far as the Pacific Coast, and indications point to a busy and very brilliant season for Mme. Samaroff, who has established herself as a favorite throughout the East. Undoubtedly she will be busy from the first week in October, when she appears at the Worcester Festival, until late in next spring, and Mr. Ellis can provide her with as many engagements as she cares to undertake.

Miss Wood at Ipswich.

Anna Miller Wood, the favorite mezzo contralto of Boston, has taken a house with Mrs. Richards, the sculptor, at Ipswich, Mass., for the summer. Miss Wood will begin her teaching at her Boston studio about October 1.

Boston Symphony Quartet Plans.

Prof. Willy Hess, concertmaster of the Boston Symphony Orchestra and leader of the Boston Symphony Quartet, is enjoying the summer months up in beautiful Maine at Ogunquit, where the Hess family occupy a cozy cottage.

Professor Hess will, on September 1, be joined there by the other members of the Boston Symphony Quartet, including Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, 'cello. Active rehearsals will be carried on at the summer home, and it is planned that the quartet shall give five or six concerts in the Middle West during the first week of October before the opening of the Boston symphony season in Boston, October 12.

Professor Hess is spending much of his vacation time in looking over new quartet music sent him from Europe, and he reports the ordeal very discouraging, as it is difficult to find works to his taste and suitable for performance by the Boston Symphony Quartet.

Important Notice.

During the summer months the Boston office of THE MUSICAL COURIER will be at the Hotel Nottingham, Copley square, Boston, and all communications to Herbert I. Bennett, the Boston representative of this paper, must be addressed to that hotel.

Goodrich and Kneisel Will Conduct.

The Boston Symphony Orchestra will be a feature of the Worcester Festival in October. This will be the first time that this orchestra has been engaged for the Festival as an organization, the practice in the past having been to

employ members of the noted orchestra, but not the Boston Symphony Orchestra itself in complete form. As usual, the conductors at Worcester will be Wallace Goodrich, of Boston, and Franz Kneisel, of the Kneisel Quartet.

Accepts Montreal Organ Position.

J. Angus Winter, who played delightful piano accompaniments for Ernest Sharpe at the song recitals given by the latter in his studio at his lovely home, "Providence House," on Chestnut Hill, last winter, will take one of the best Montreal organ positions September 1. Mr. Winter is an exceptionally talented musician and as an accompanist he ranks very high. It is indeed too bad that Boston is to lose him.

He will give a special organ recital in the Episcopal Church at Winchester, near Boston, on Tuesday evening of the coming week.

HERBERT I. BENNETT.

A DENIAL FROM NAPLES.

To The Musical Courier:

SIR—The attention of my directors has been called to a statement that appeared in your issue of May 2, to the effect that Henry Russell has now made final arrangements for taking the San Carlo Company to America, and that they are engaged for a long season at New Orleans.

As there is not the slightest foundation for either of these statements, I must ask you to be good enough to contradict them. Henry Russell was employed as a salaried official of this organization when we sent a company to London in the autumn of 1904, but he has not since been connected with it in any way. His venture at the Waldorf Theatre, London, in 1906, was, I believe, organized entirely by himself; at any rate, we were in no way associated with it.

We have no intention of sending out a company to the United States next year either under his or any other management.

Yours faithfully,

(Signed) LUIGI BIONTI,
Secretary of the Theatre San Carlo, Naples.

IN THE BLACK DIAMOND COUNTRY.

WILKESBARRE, PA., July 16, 1905.

In the beautiful Wyoming Valley of the Keystone State may be found a most surprising condition of musical culture. Here is situated Wilkesbarre, the home for the next three years—perhaps longer—of the Kaiser Prize awarded the Concordia Männerchor, and here may be found a splendid system of music teaching in the public schools under David James. For sixteen years Mr. James has been supervisor of the public schools in Wilkesbarre, and during that time has trained and graduated many pupils for higher development. It means something for the future national music life that primary grade pupils ranging slightly over six years of age, can read from sight syllables, unerringly, in any one of the twelve major keys.

Some excerpts from the Wilkesbarre Times of a recent date may further explain the results obtained through a method broad and comprehensive. "To hear children from six to eight years of age reading quickly at sight, and without hesitation, notes placed before them for the first time; and pupils of fourth year primary reading two part songs, ending unerringly in pitch, may be said to fairly mark an epoch in musical culture. What its results will be when this knowledge permeates into the home and into the various social diversions of the children can now only be hinted at." But twenty minutes each day is given to music in the schoolroom, but with a perfect system of supervision over the grade teachers, who each month have a definite plan of work to follow out, exceptional results are obtained. "Ear training, eye training, accuracy in pitch and a clear, pure musical tone, accompanied by an intelligent understanding, a mental conception of the intervals, are some of the fundamental principles instilled in these young people." In June of this year the eighth year class of the Union School sang "Lift Thine Eyes" (Mendelssohn), and at the commencement Cowen's "Rose Maiden" and McKenzie's "Awake With a Smile" were given by the High School Chorus. That much credit is due Mr. James for his untiring energy and excellent results is acknowl-

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edged by all. Aside from his duties as supervisor, Mr. James finds time for the spreading of the musical cult in many other ways and places. As organizer and conductor of the Schubert Club, now in its fourth year, composed of twenty-seven of Wilkesbarre's feminine devotees to the art of choral singing, Mr. James has done much for the furthering of interest in this delightful form of music.

The personnel of the club is: First sopranos, Mrs. M. A. Davis, Zora Hughes, Alice Lewis, Gertrude Morgan, Margaret Morgan, Mrs. H. N. Potter, Annie Williams; second sopranos, Rose Anzmann, Mrs. J. P. Breidinger, Mrs. E. D. Fraser, Sadie Kistler, Louise Martin, Mrs. John Brent; first contraltos, Mary A. David, Elizabeth Howell, Sadie Sims, Mary C. Myers, Mary McAlarney, Margaret J. Thomas; second contraltos, Polly M. Jones, Anna Lewis, Mrs. James Mack, Mrs. John E. Williams, Elizabeth Straup, Margaret Myers, Anna Hall and Margaret Weir.

During the season many world famed artists visit Wilkesbarre, and for this phase of the city's music life credit is due Leo W. Long, under whose successful management the Nordica-Damrosch combination appeared last year, followed by Mme. Schumann-Heink, Kubelik, Lillian Blauvelt, and the New York Symphony Orchestra.

To mention Adolph Hansen, conductor of the prize winning Concordia, is to mention a leader of most excellent musicianship and a man of character and energy. For sixteen years he has successfully led the Concordia through its biennial sängerfest trials until today the pinnacle of success has been reached. In the line of chamber music, the string quartet, formed of Arnold Lohmann, first violin; Fred Widmeyer, second violin; Alexander Rippard, viola, and Thomas Rippard, cello, during the winter season are heard frequently, always in representative classical programs.

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musical life may be mentioned Mrs. James Boland, pianist and former organist of St. Mary's Catholic Church; Francis O'Neill, tenor; Mrs. F. E. Wilson, mezzo-soprano of the First Presbyterian Church, of which Mrs. Alexander Hardless is soprano and Miss Williams contralto. An interesting quartet is composed of the following: Agnes Noll, soprano; Anna Hall, contralto; Isaiah Williams, tenor; M. S. Roth, basso. An organist of fine reputation is John Shepherd, who presides at St. Stephen's Church.

F. E. Wilson, teacher of piano and harmony, a nephew of the celebrated Bliss, writer of hymns and anthems; Carl Schmidt, Miss Tracy, Miss Maule, Mrs. Deforest, Johnson Palmer, Mr. Alexander, conductor of the Ninth Regiment Band and composer of the "Te Deum" for the centennial, held on the 10th, 11th and 12th of last May. At this convention 8,000 Welsh persons attended and the Gwent Glee Club, composed entirely of Welshmen, was heard in superb chorus work.

That the Welsh people must be considered a factor in a résumé of Wilkesbarre's musical life is without question. They have always banded together in glee clubs and choruses of all kinds. Dr. Mason, a most popular teacher, and a Welshman of much culture, was for years conductor of the Mason Glee Club, composed of 125 Welshmen, and that they were the inspiration of much that is of value today is beyond doubt.

The old custom of holding the annual Eisteddfod is still adhered to. These meetings last three and four days, and competition in the singing societies is keenly and enthusiastically carried on. Thousands of people of all classes attend and prizes are awarded. That this lovely country, with its most varied and romantic scenery and historical associations is a fertile field for musical speculation is conceded by all who know its resources.

Here also is the home of Minnie Coons, the pianist, who last season, after finishing an extended course of study abroad, made a tour of the States and was chronicled by the press everywhere as a mature and finished artist.

On the opposite shore of the beautiful Susquehanna River in Kingston is situated the Wyoming Seminary, a most imposing collection of beautiful buildings, covering

many acres of ground, and presided over by the eminent Dr. Sprague. It is gratifying to find an educational institution of this character and standing giving such especial attention to the study of the art of music, and for the great success attained credit must be given Professor Sadler, of the piano department, and Miss Kaiser, of the vocal department.

Anna Price Barnes has introduced, organized and established a system of music study in the schools of the city of Scranton that is now in its seventh year and is proving a valuable and interesting method.

Mrs. Barnes puts much faith in the grade teachers' ability to both learn and impart, and as much is left to the grade teacher a good standard of qualification is necessary.

Sight reading, gauging of intervals, knowledge of modes and scales, and simple two and three part songs, cover the ground so far, and have developed a great interest among the pupils.
EVELYN E. KARSMANN.

Bertha Fergau, the singing teacher, and Harriett M. Brower, pianist, have arrived in Berlin with their party. They expect to remain for several weeks more. Miss Fergau was the first to interest people in the trip. The fair leader writes that they had a most agreeable passage across the Atlantic in the steamer Auguste Victoria.

Little Girl's Obstinate Case of Eczema—Mother Says: "Cuticura Remedies a Household Standby."

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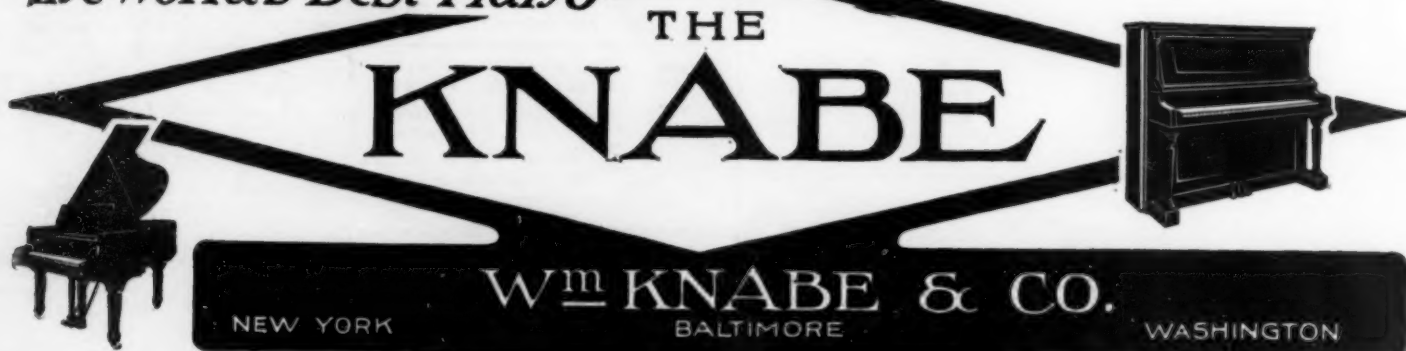
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